PORTRAITS OF PHILADELPHIA GARDENS

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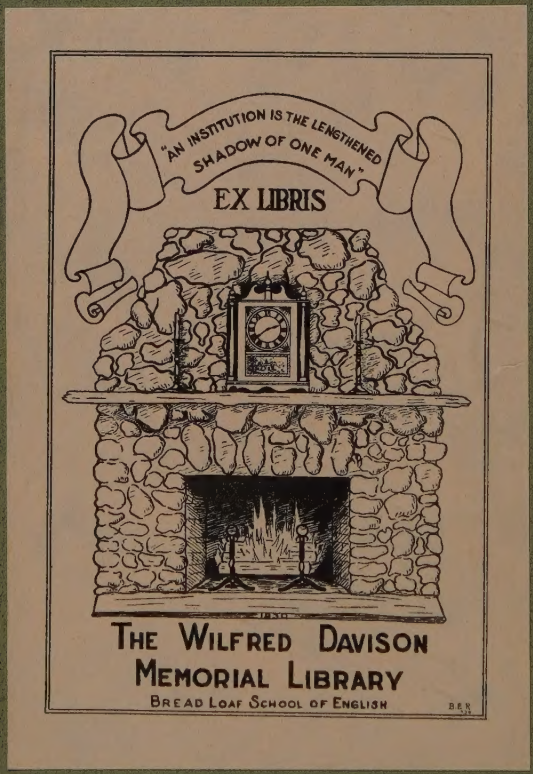
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PORTRAITS

· OF ·

PHILADELPHIA GARDENS

PORTRAITS OF PHILADELPHIA GARDENS

LOUISE BUSH-BROWN
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· AND ·

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FOREWORD

Recent years have brought us a harvest of garden books increasing our knowledge, enlarging our book shelves, and indicating the interest that has developed on every side in this fascinating lore. They have varied from the Primer for the beginner to the strictly botanical volume for the knowing. Some are inexpensive little volumes packed with "meat" and others are costly tomes full of delightful reproductions of charming bits of gardens or imposing estates, with much information on when and where to grow the plant material presented. They are usually cultural and instructive.

Mr. and Mrs. Bush-Brown have preferred to emphasize the design and arrangement of the gardens presented in this book, feeling that it is the importance of the arrangement that makes a garden what it is. Without design, balance and proper placing the best of plant material will be lost in an uninteresting and unpleasing whole.

The selection of gardens has been made in one locality where there have been gardens since the earliest days of settlement and where the knowledge of gardening has a traditional background. Philadelphia has been rich in botanists, horticulturalists, landscape architects and amateur gardeners from John Bartram's time to the present day. A few of the still existing old gardens are represented. The others have been chosen for the variety of their individual type of beauty and design. America is rapidly developing garden designs that are at once decorative and suitable to the demands of modern life. The tennis court and the swimming pool to be concealed or "featured" were unknown problems a very short time ago. We have learned the charm of privacy and in the small crowded places have achieved it in practical and charming arrangements.

This book cannot fail to be a source of inspiration to garden makers and a pleasure to all garden lovers as they turn these pages.

Allgates
Haverford
Pennsylvania

MARY HELEN WINGATE LLOYD

PORTRAITS OF PHILADELPHIA GARDENS

"LET every house be placed, if the Person pleases, in ye middle of its platt as to the breadth way of it, that so there may be ground on each side, for Gardens, or Orchards or fields, yt it may be a greene Country Towne, wch will never be burnt and will allwayes be wholesome." Thus read the instructions which William Penn gave to the three Commissioners whom he sent to lay out the city of Philadelphia on the banks of the Delaware in the year 1682.

This ideal of Penn's was so heartily accepted by the colonists that they were able to maintain their city as a "greene Country Towne" for a century and a half thereafter. The lots were usually one hundred by four hundred feet, approximately an acre, and the houses were separated by little yards, although in most cases no yard intervened between door and street. When at length the town grew into a city and the houses were built adjacent in narrow lots, back yards still remained and to this day an occasional fine old pear tree may still be seen in the older districts.

Meanwhile the ideal of green surroundings for the home has been cherished with increasing devotion as the encumbrances of modern city life have made it ever more difficult to attain. With the beautiful country-side round about calling people to a freer environment the attainment of the ideal in the town was abandoned and its fulfillment was naturally sought in the district encircling the city. Here, during the past half-century, extensive and beautiful suburbs have been developed. This could not have been accomplished by the community had it not steadfastly clung to the traditional idea of the green country town throughout a period of abnormal urban growth. Not that this movement into the country was born of the industrialism of the nineteenth century. It began with the early colonists, first in the settlement at Germantown, where the lots were larger, ranging

from four to twenty-five acres, and it continued with the establishment of estates along the Schuylkill and the Delaware during the dignified Georgian period. Such homes as Mount Pleasant, Stenton, Chew House and Hope Lodge date from this period and recall the spacious acres which they once dominated.

With the ideal of the "greene Country Towne" in mind, it is interesting to trace the trend of garden development during the past two centuries. The early colonists naturally drew their inspiration from the familiar scenes of their homes in England. Their conception of garden art was that of eighteenth century England. The ostentatious and lavish French style had had its vogue during the latter years of the seventeenth century, but it had no favor here, so foreign was it to the spirit of the free-thinking pioneers. With the decline of the formal French style in England at the beginning of the eighteenth century, a return was made to Italian precedent, while there gradually grew up a new school of landscape design in violent protest against the monotonous regularity of the formal extremes. The colonies were well established before this naturalistic or "English Landscape School" in its turn reached absurd extremes, and the colonial gardens were little affected by it.

Thus, precedent for garden design in the colonies was drawn from that English interpretation of the Renaissance spirit, just as the architecture which we know as Colonial was copied by painstaking carpenter-designers in the colonies from the Georgian of England, itself a translation from Italian Renaissance into English methods and materials. So we may expect the gardens of Penn's colonists to be formal in major lines according to prevailing taste, but extremely simple, conforming to the consciences of Quaker and Rhineland settlers. Furthermore, as architectural ornaments and purely decorative structures were rarely included, the design was expressed almost entirely in plant materials, a medium which greatly softens the regularity of the formal. Instead of balustrades, there were

box hedges to bound the terraces. Turf squares bordered with flowers, box-edged paths, fruit trees in prim rows,—these were typical features of the early colonial gardens.

The Renaissance in America lost its vitality in the early years of the Republic. Architectural details became frail and over-elaborated. In order to infuse new life into the thread of design, Greek forms were resorted to, as if design could go no further and must return to the ultimate source of classic precedent. This was the end. The Greek revival had its brief day. So utterly unadaptable was it to domestic needs of the times that it was soon abandoned and, from that time on, for seventy years, no serious attempt was made to derive inspiration from the classic monuments of architecture.

This trend of architecture was also the trend of garden design of that period and was only a phase of what was happening in the mind of the growing nation. The attention and efforts of the people were absorbed in the great tasks of winning the West, extending the railroads and developing industries, while art was all but lost in the headlong rush, the unceasing competition of the moment. To build up a civilization in the wilderness was in itself a work demanding the energies of several generations, and it is small wonder that, until Americans had earned the leisure to travel in Europe and to see for themselves the art heritages of the race, no great demand for art was made, no great appreciation of art was manifest. Briefly, then, we may consider that between the colonist, who came full of knowledge of artistic precedent, and the modern traveler who rediscovered it, there was a gap in which little contact was maintained with the older culture of Europe and little thought given to developing culture here. Lest this seem unappreciative of a century which produced Lincoln, Emerson, Cooper and Morse, let us say that it was a century the very conditions of which focused the minds of the people upon politics, letters, industry, invention, rather than upon art.

Through much of this period the conception of a garden was that of

a collection of plants, purely horticultural in purpose. This is evident in contemporary writings. No mention of design is made by an author who describes the notable gardens of Philadelphia in 1830. In 1844, Andrew Jackson Downing, in describing the Highlands, makes scant mention of the dignified architecture of the house—such a fine example of the late Georgian period. During this time, there was, however, great interest in botany, and in the introduction of new plant materials and the growing of fine horticultural specimens.

Downing lived in an era of romanticism. Domestic architecture was far removed from the classic. The romanticists clove to the naturalistic school of landscape design as expressed in England by the works of Sir Humphrey Repton. Downing (1814 to 1850), the first practicing landscape architect in this country, was an exponent of this style. His successors, Olmstead, Vaux, Cleveland, Eliot, and others, continued the tradition during the next forty years, a period of marked accomplishment in civic progress and the establishment of great city parks. With the Chicago Exposition, in 1893, began the return to classic traditions in architecture. In garden design the formal styles regained predominance. Not that the free, informal style was entirely abandoned. Each has its use. But within recent years America has widened her acquaintance with Europe and inspiration has come more from the formal designs of Italy, France and England. And naturally enough we find beauty and charm in our own Colonial, that fragment of the Renaissance which during much of the last century was utterly ignored.

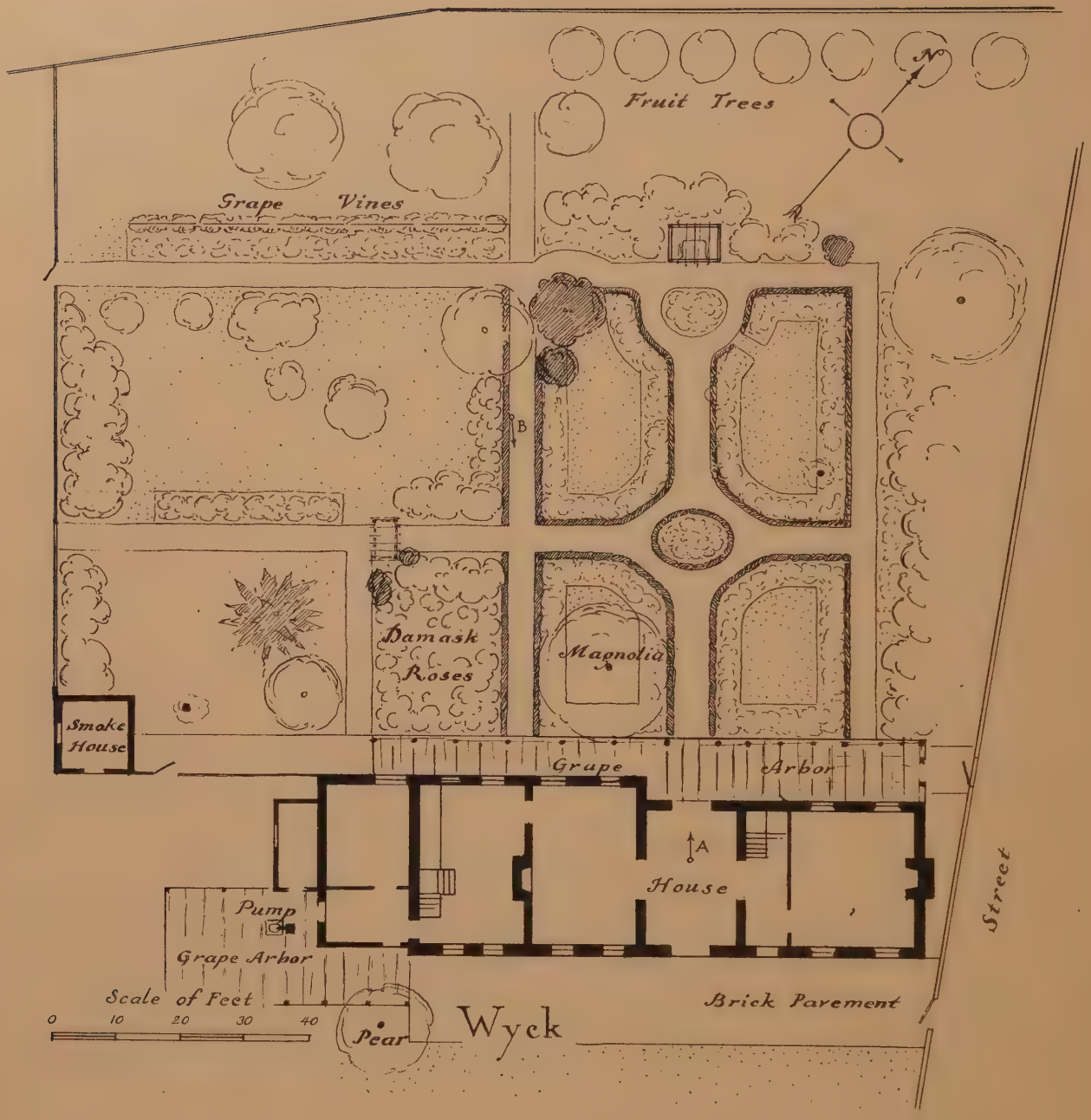
We have as our heritage to-day, a few of the early colonial gardens, Wyck, Tockington, Andalusia, which remain essentially unchanged. We have also many beautiful gardens which have been designed within recent years. Between these two groups there is a wide gap, for during the years of the nineteenth century little was accomplished in the way of garden design. Throughout this period gardening was regarded as a craft rather than as an art.

* * * *

Gardening is an art near to the hearts of the people. Unlike most other works of art a garden requires of its owner something more than mere appreciation. He must care for it, renew it, and put his own thought and handiwork into its very life. A garden is sensitive to the will of the gardener. For this reason a garden, more readily than any other artistic expression, reflects the taste of the present and changes with changing ideals. In order to fulfill its true purpose a garden must be an artistic composition. Otherwise it may become merely a collection of horticultural perfections.

What is true of an individual garden and its owner is true of the whole field of garden design and the educated public. Works of landscape design should be judged according to artistic standards — unity, harmony and fitness to use. Style as such need not be considered except in so far as it is consistent and thereby contributes to unity. Above all, we must not expect garden design to imitate styles of other times or other lands. The very life of art is its power to rise phœnix-like from its own past self. Tradition we have; precedent we have. Knowledge of what has been accomplished in art in past centuries is helpful, inspiring. But it is not the goal. The purpose of design is to create beauty for its own sake, seeking at the same time to fulfill the physical and practical requirements of good gardening.

With the present tremendous concentration in cities and with the present habit of haste which, as a nation, we seem to have acquired, the ideal of the "greene Country Towne" should mean more to us, perhaps, than ever before. And it is an ideal which must be cherished for the sake of future generations. Therefore, in the community in which we live, can we not contribute to that pleasanter, happier city of to-morrow by devoting time and effort in helping to secure careful planning for the city's growth? And this rich countryside, of which we share a part, can we not see that some portions of it remain always as strips of green country while the city grows ever wider? Is it not our opportunity to see that our city of the future has something of the heritage which William Penn bequeathed to his city of the future?


N
Fruit Trees
Grape Vines
B
Damask Roses
Magnolia
Smoke House
Grape Arbor
A
House
Pump
Grape Arbor
Street
Scale of Feet
0 10 20 30 40
Pear
Wyck
Brick Pavement

WYCK

THE GARDEN OF

MR. CASPAR WISTAR HAINES

AT GERMANTOWN

DATE, *Early XVIII Century*

POINT "A" ON THE PLAN

FROM THE GARDEN DOOR

WYCK

In the last decade of the seventeenth century, Hans Millan, a Mennonite, purchased a twenty-five acre tract of land in what was then known as German Township, and here he built his home. The exact date of the building of the house is not known, but old records show that it was some time between the years 1690 and 1700. To-day it stands as the oldest house in Germantown, with many interesting and historic associations. During the Revolution it was used as a British Field Hospital at the time of the Battle of Germantown, in October, 1777, and a half century later Lafayette was entertained here on his second visit to the United States.

The dignified old house at Wyck has sheltered eleven generations in direct descent from Hans Millan, and it has seen many changes in the passing years. The original wide acres have diminished as the village grew into a city about it, and what was once a quiet country lane has become a crowded thoroughfare. A high, opaque fence now shuts out the sight of passing traffic and gives something of seclusion. The house stands with its end toward the street and the several doors on the long, low, southeast front open upon a well-shaded lawn. The trees, some of them planted more than a century ago, have attained great size. At the end of the brick terrace stands an ancient pear which was planted as a scion from the original seckel pear tree.

From the wide, central hallway one looks out upon the broad, brick terrace, canopied overhead with grape vines, and the garden view enframed in the old doorway makes a lovely picture. The garden plan is a symmetrical arrangement of paths and flower beds, a box hedge emphasizing the pattern. Its style is typical of colonial gardens and was much in vogue in the eighteenth century. Originally formal, the pattern has acquired much irregularity and softness of outline, and it possesses a charm, to-day, which perhaps it did not have in the earlier years. Pear trees, now quite old, still bear fruit,

POINT "B" ON THE PLAN

A SIDE PATH

and the box bushes, which once were edgings of the flower beds, have grown until they overspread the walks. Rose bushes, planted by the grandmother of the present owner, still bloom as they did years ago, and ancient lilac bushes and hawthorns lend enclosure. No accents or objects of art have been allowed to intrude upon the quiet of this Quaker garden. Such things were rare in the days of the colonies and were frowned upon by the followers of the faith of William Penn. A simple garden house, covered with clematis, forms the terminal feature of the garden's major axis and is the only structural detail which has been introduced.

This garden at Wyck is one in which each plant is surrounded by a wealth of associations, and there are many flowers and shrubs of interest to the student of horticulture. Damask roses, now so seldom seen, are found here in abundance, and along the edge of one side path there are a few bushes of the little Burgundy rose. In another far corner of the garden one comes upon a Chimonanthus, the lovely winter sweet, and near-by stands a crepe myrtle which, with some protection, has survived many a northern winter.

Wyck stands to-day a green oasis in a gradually encroaching desert of city. Within its high, sheltering fence one finds a wonderful serenity, a sense of things having remained unchanged through the years, an accumulated wealth of tradition. It is a product of those sturdy and frugal generations in the early days of the colonies, and it is cherished by their descendants as a heritage of inestimable worth.

TOCKINGTON

THE GARDEN OF

MR. AND MRS. WILLIAM WEST FRAZIER, JR.

AT JENKINTOWN

DATE, *1740*

BOX HEDGES BOUND THE GARDEN

E. Richard Deats

TOCKINGTON

The gardens of England in the latter part of the seventeenth century and the early years of the eighteenth century were often composed of large, formal squares, each compartment being surrounded by a hedge. The squares themselves sometimes contained patterns with boxwood edgings, dominated by a central feature of architectural interest, such as a tall sun-dial or a massive lead tank. The English colonists in this country, when they first began to develop their own farms and estates and at length found time for flower gardening, naturally enough refreshed their memories with the familiar scenes of their youth and repeated the simple, straightforward expressions of design which give the English manor-house gardens such dignity and charm. Especially does one feel this to be true at Tockington.

The ownership of the land upon which Tockington is situated dates back to 1684, when William Penn granted patents to John Barnes, an English member of the Society of Friends, and to Sarah Fuller, for the claims which they had taken out two years previously. A section of this land later passed into the hands of one John Worrell, a man of importance in his time, and here he built his home and called the place Tockington, after his wife's ancestral village in Wales.

It was in 1740 that the boxwood was brought from England and the garden developed. One wishes that one could glance back over the years and witness the joy which those two early colonists must have shared in the planning and planting of their garden. Long box hedges were set out, outlining the main section of the garden and bordering the central path. No record remains of the original pattern of the beds. Today, the fine, old box hedges form a pleasant background for the wide, perennial borders and, in the center of the rectangular grass plot, a sun-dial marks the hours. In a secluded corner, one comes upon a venerable oil jar, happily placed against a background of deep green. A wide and comfortable bench under an arbor,

THE ROSE WALK

and a table and a few chairs placed at one side, lend a livable and homelike atmosphere to the garden and invite one to linger. In spring the perennial borders are gay with narcissus and tulips and iris, and in June the delphiniums and regal lilies give the dominant note. Surrounded by magnificent old trees, this garden at Tockington has that charm which only such sheltered seclusion can give. Looking back across the garden one catches a glimpse now and then, through the trees, of the dignified old house which has been loved by so many generations.

Along the upper side of the garden a rose walk has been developed which is a delightful bit of planting. Flanked on the north by an old barnyard wall and on the south by the box hedge which forms the boundary of the garden, a single row of stepping-stones leads down between two, long rose beds. At the far end of the walk there is a small bird-bath set in a bed of deep, wine-colored Japanese iris.

Adjoining the flower garden lies the fruit garden, of unique character and design. Outlined by box hedges, planted at the same time as were those of the flower garden, it is divided into four sections. The beds, which are edged with low box, are planted with strawberries and various bush fruits.

Beyond the confines of the formal garden one comes upon many unusual and interesting bits of planting, for Tockington has much to offer to the student of plant materials. Nestling against the house there is a border of Christmas roses (Helleborus niger), that rare and lovely thing which is found only occasionally in old-time gardens. In a sheltered nook on the other side of the house there is a garden, almost miniature in size, devoted to rare varieties of primulas. Some of the species crocus and many of the new and beautiful varieties of narcissus are found here, also.

Within recent years a small woodland garden has been developed on the eastern side of the house, and here, under the sheltering branches of the pines and dogwoods, many rare and lovely wild flowers have been naturalized. Soil stations have been carefully prepared which provide ideal condi-

tions for the growing of some of the more fastidious members of our native flora. The trailing arbutus is happily at home in its beds of acid soil beneath the pines, and large-fruiting blueberry bushes are flourishing amid a tangle of underbrush.

In the two centuries which have passed since Tockington was established, the old house has seen many alterations, but the garden has, for the most part, remained unchanged and it has retained much of the spirit of colonial days. Moreover, of late years it has had the good fortune to be cared for by sympathetic and understanding hands.

LARKSPUR AND REGAL LILIES

DAWESFIELD

THE GARDEN OF

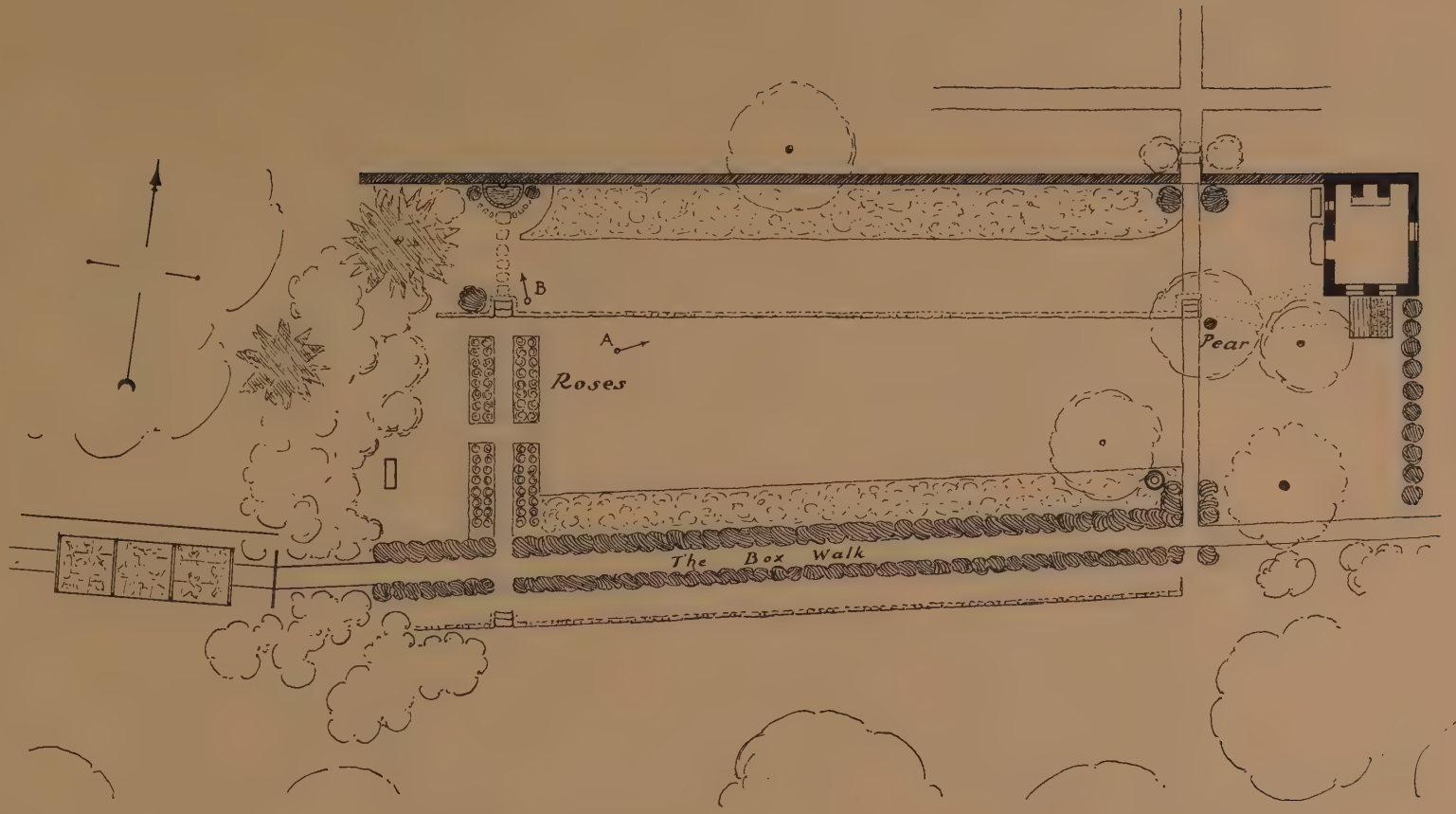
MR. AND MRS. GEORGE J. COOKE

AT AMBLER

DATE, *XVIII Century*

POINT "A" ON THE PLAN

THE UPPER TERRACE



Dawesfield

0 50 feet

POINT "B" ON THE PLAN

THE FOUNTAIN

DAWESFIELD

DAWESFIELD is a colonial homestead. More than this, it is a homestead owned and occupied by eight generations of the family of the first owner. The original house was built in 1736 and additions were made in 1785 and again in the early part of the nineteenth century. During the Revolution the Continental Army was encamped for a short time in the autumn of 1777, in the woods at Dawesfield, and General Washington made his headquarters with James Morris, who was then the owner of the place. Dawesfield is also famous as the scene of the "court martial" of General Anthony Wayne, which was held after the Paoli massacre. For eight generations the homestead has passed down from mother to daughter.

The garden is separated from the house by a stretch of lawn shaded by magnificent old trees, and at the foot of the slope there is a picturesque little springhouse sheltered by two ancient sycamores. A high, stone wall encloses the garden upon the north, affording welcome protection from the winter winds, and upon the lower side a long path leads down between two, fine, old box hedges. A broad terrace extends along the upper portion of the garden and the vista is terminated by a small garden house, a quaint and interesting bit of architecture. For many generations this little building has served as a place for the storage of seeds and tools and for the performing of various garden operations.

The soft, mellow texture of the stone wall makes a pleasant background for the wide perennial border upon this upper terrace. In early spring it is gay with tulips and narcissus, followed by masses of iris and thalictrum, and later in the season the oriental poppies give a brilliant note of color, their great apricot blooms contrasted against the deep, rich blue of the anchusas. Within recent years, a small pool has been built against the base of the wall at the upper end of the terrace, and into it trickles a stream of water from an ancient, carved urn set into the wall. In the crannies of the

wall about the fountain grow tiny plants of Kenilworth ivy which have, by some miracle, come unbidden and maintain themselves upon the meagre nourishment drawn from between the stones. The simple coping of the pool, the gay pots of geraniums on the low ledge, the soft coloring of the carved marble fountain, and the overhanging branches above the wall,—all contribute to the beauty of this composition.

Stone steps lead from the terrace to the lower level. Here the path is bordered by narrow rose beds, the plants neatly labelled and beautifully cared for. The low, retaining wall against the terrace has been planted with rock-loving things and gives a pleasant note of color in the spring, while along the south side of the open lawn there extends a perennial border, one of the ancient box hedges forming the background.

The garden at Dawesfield is one in perfect harmony with its surroundings. Not one concession has been made to the strictures of formal landscape design. It seems to have been evolved out of the very conditions of the site; out of the spirit of the old homestead.

GLEN ISLE FARM

THE GARDEN OF

MISS FRANCES EDGE McILVAINE

NEAR DOWNINGTOWN

DATE, *The late years of the XVIII Century*

THE LOWER TERRACE

GLEN ISLE FARM

In the early days of the colonies the road between Philadelphia and Lancaster was a much-used route of travel, and along the highway there were numerous picturesque taverns. The dignified old house at Glen Isle Farm was an Inn at the time of the Revolution, and offered food and shelter to the travellers along the way. About the year 1780 the house and adjoining tract of land known as Thousand Acre Run, so-called from the stream traversing its meadows, was bought by John Edge, one of the early Quaker settlers of this part of Chester Valley. Ever since then it has been the family home, and it is now occupied by the sixth generation.

The farm lies on the south side of the valley, facing the north and west. In the early days the garden, which was then little more than a vegetable garden with a few rose bushes and clumps of peonies here and there, lay a short distance behind the house and was enclosed by a whitewashed picket fence. Several generations have developed and extended the gardens until, at present, they occupy a considerable area on this slope south of the house. A brick path leads from the broad flagstone terrace by the house to the garden gateway. The simple spindle gate is set between two stone piers and is flanked by picturesque old spruce trees. Just within the wall grow many old garden favorites—sweet rocket, hemerocalis and plantain lilies. A series of terraces extends up the slope and the steps leading from one to the other are arched overhead with rustic arbors, clematis virginiana being trained upon the poles. On the lower terrace the beds are arranged in a hollow square about a large central box bush and the paths are narrow strips of turf. This is the oldest portion of the garden and the pattern of the beds is almost lost in the fullness of growth. A bed of roses extends along the bank and, although it contains many reinforcements of later years, it is the same rose bed which the great-grandmother of the present owner loved and tended. Much thought has been given to the planting of

SUMAC AND BLACK SNAKEROOT

the beds on this terrace and the color harmonies are particularly pleasing. In spring the tulips and columbines give the dominant note, and later in the season the peach-leaved campanulas, sea-lavender and great clumps of day lilies give height and substance to the scheme. To the east a magnolia and an old pear tree terminate the view, while at the lower end a picturesque group of farm buildings forms the boundary.

A hemlock hedge separates this lower garden from the one above. Upon the upper terrace the arrangement of the planting is more simple. A wide perennial border extends the entire length of the terrace, the hemlock hedge forming the background. The broad panel of turf, enclosed upon the upper side by a wall of privet, is shaded by ancient pear trees and affords a pleasant place for tea. At one end of the terrace a cherry tree spreads its low branches out over the turf and, in the distance, the quaint stone chimney of the greenhouse rises above a dense planting of shrubbery.

One of the most delightful characteristics of the garden at Glen Isle Farm is the originality of the planting. One comes upon many unexpected and lovely compositions and the spirit of an ardent gardener is manifest upon every hand. In early spring one finds shy little clumps of guinea-hen flowers (fritillaria meleagris) blooming in sheltered corners and the stately spikes of the camassia (cusickii) form a striking picture when in full flower. In mid-summer, at the end of the upper terrace, the graceful spires of the black snakeroot (cimicifuga racemosus) are outlined against a dense background of shrubbery and a staghorn sumac spreads its gnarled and twisted branches near-by.

Beyond the hedge which bounds the second terrace extends a long walk, flanked upon the upper side by a perennial border, rich in colorful bloom. On the slope above one comes upon the nursery beds and the various work-a-day portions of the garden. A large, rectangular pool forms the terminal feature of the garden's major axis and a small stream flows through this upper section. The rough banks of the stream have been skillfully

FROM THE UPPER TERRACE

Anthony Wayne Robinson

treated and give good planting area for the various primulas which are a specialty.

This modest old garden at Glen Isle Farm is full of poetry and subtle charm. Its setting among the trees and farm buildings on the hillside is most pleasant and its general arrangement is simple and logical.

THE SPINDLE GATE

ANDALUSIA. THE ENTRANCE FROM WITHIN

ANDALUSIA

THE GARDEN OF

MRS. CHARLES BIDDLE

AT ANDALUSIA

DATE, *1795*

THE CENTRAL PATH

ANDALUSIA

While the beautiful mansions of Mount Pleasant and the Woodlands were being built on the high banks of the Schuylkill, other country places were being developed on the tranquil shores of the Delaware. One of these old colonial estates is Andalusia, the homestead of the Biddle family. The mansion house was built in the year 1795, by John Craig, a Philadelphia merchant, and the place was named Andalusia at the suggestion of his partner, Sarmiento, a Spaniard. John Craig's only daughter married Nicholas Biddle, and the estate soon became a center for the social life of Philadelphia.

The house faces southeast toward the broad waters of the Delaware and the lawn beneath the ancient trees slopes gently down to the margin of the river. The garden is located a short distance from the house and is a place of peace and seclusion. It was laid out in a manner often seen in colonial design. Two long paths, edged with boxwood, intersect in the center of the garden. A group of ancient pear trees stands at the crossing, one of them occupying the circular bed which forms the central feature. The long panels between the path and the walls were originally planted with small fruits and vegetables, bordered with flowers, but in recent years these plantings have been swept away and in their stead are broad strips of turf, edged with young boxwood. This gives the garden a more spacious and restful aspect, more satisfying, perhaps, because of its simplicity.

At the upper end the garden is open toward the fields, except for a privet hedge, while on either side it is enclosed by high walls of stone. These walls were built, originally, as the supporting walls for the grape houses, and are fully twenty feet in height. The vineries were very long, very narrow structures of stone and glass, in which were grown the choicest grapes and peaches and nectarines of those times. Now, all that remains of the elaborate equipment are the great, free-standing walls and the eight

THE RESERVOIR HOUSE

little stone buildings against the northwest side, known as the "stoke houses," where fires were maintained to keep the vineries warm. Covered now with vines, these little sheds are most picturesque, and serve as garden tool rooms and as storage places for various garden necessities. The high walls that enclose the garden are covered with English ivy and trumpet creeper and glorious masses of wisteria, planted very nearly a century ago. One of the most notable features of the garden is the old wisteria vine against the far wall, with its huge trunk and myriad branches. The large, English hawthorn by the north wall is also an unusually fine specimen, and in spring, when the fruit trees and the hawthorns are in bloom, the garden is very lovely.

At the far end of the garden the high walls merge into a group of farm buildings. These structures were remodelled several years ago and, although their purpose is highly utilitarian, they add greatly to the picturesque quality of the scene. The warm color and texture of the wall makes a pleasant background for the perennials which are here massed in wide borders hedged about by young boxwood, and at one end a staircase mounts to a gazébo which overlooks the garden. From this tower a door leads into a dwelling, called the Reservoir House, because of the old reservoir at the top which, in former days, fed the fields and gardens with water pumped up from the river. The ancient cold frames and pits at this lower end of the garden, although they may detract somewhat from the beauty of the composition, attest to their own worth and bear witness to the many springs they have served as shelter for the young seedlings.

The garden at Andalusia seems to speak in a language unaffected by the stress of modern times. It expresses a dignity and a tranquillity that is seldom found in gardens of more recent days. With its massive walls, its ancient trees and wonderful box hedges it possesses that rare charm which only age can give. And it is a garden redolent of peace.

THE GARDEN

From a painting by M. Lesley Bush-Brown

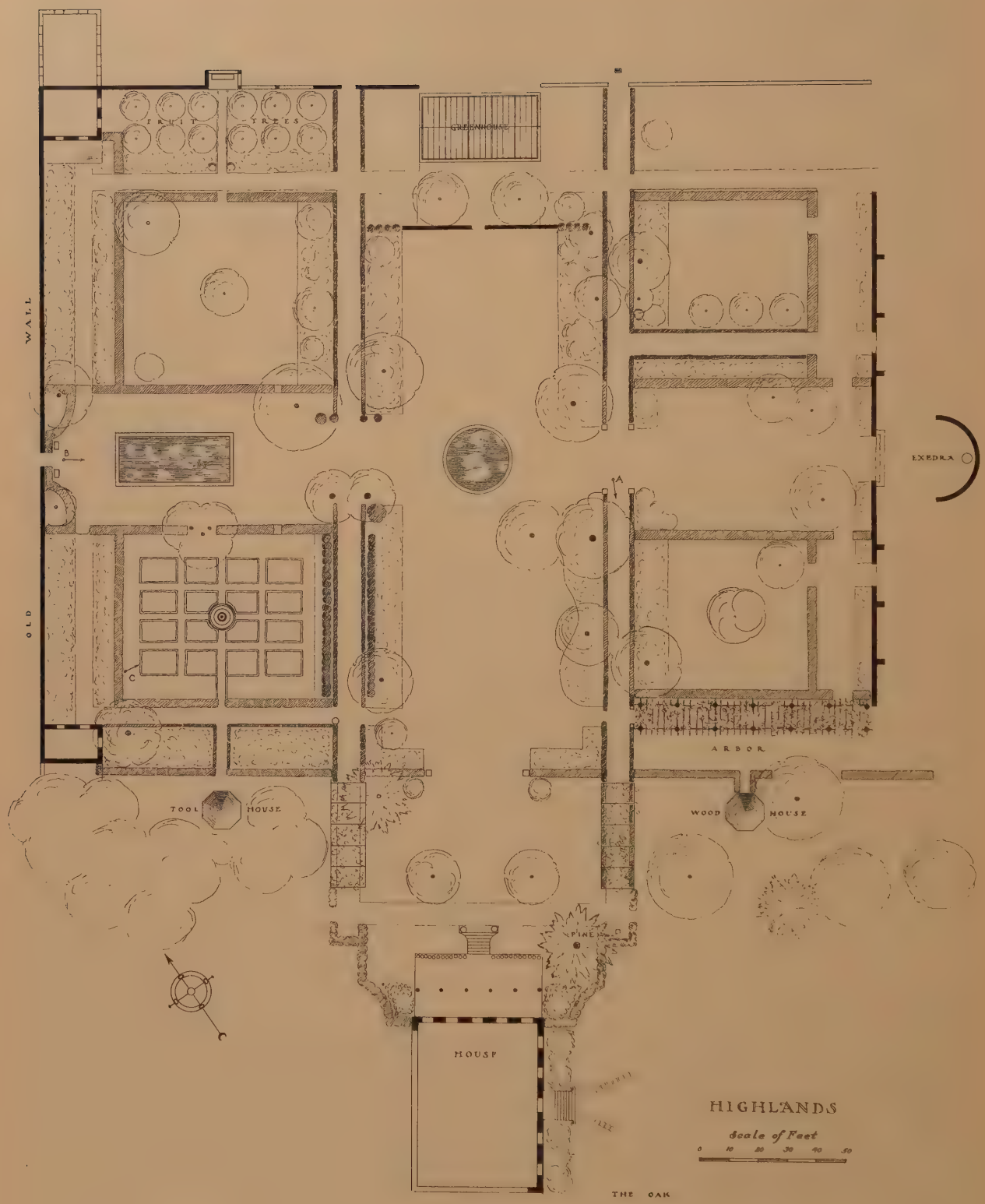
THE HIGHLANDS

THE GARDEN OF

MISS CAROLINE SINKLER

AT AMBLER

Laid out by
GEORGE SHEAFF
Restored in 1917 by
WILSON EYRE
Architect


FRUIT TREES
GREENHOUSE
OLD WALL
EXEDRA
ARBOR
TOOL HOUSE
WOOD HOUSE
PINE
HOUSE
THE OAK
HIGHLANDS
Scale of Feet
0 10 20 30 40 50

THE HIGHLANDS

The stately stone mansion at The Highlands was built by Anthony Morris, in the year 1796. Set upon the summit of a hill, it commands a wide view over the lowlands of the Wissahickon. The proportions, details and plan of the house are typical of the late Georgian period, and for this reason it has an individuality which asserts itself in spite of the severity of its style. Almost every colonial house has that about it which calls forth an admiration for worthy materials well used. The south front of the mansion at The Highlands is particularly fine and is notable because of the ashlar stone from two quarries, one a light gray in the central bay, the other a pale red sandstone used in the flanking sections. White marble pilasters and a fine cornice enrich this façade, while a broad flight of stone steps leads up to the dignified and gracious doorway.

In the early part of the nineteenth century the estate passed into the hands of George Sheaff and was owned by this family for more than one hundred years, until the death of John Sheaff, in 1915. An interesting description of the place, written some time prior to 1844, has been found in "A Treatise of the Theory and Practise of Landscape Gardening," by Andrew Jackson Downing.

"The country seat of George Sheaff, Esq., one of the most remarkable in Pennsylvania, in many respects, is twelve miles north of Philadelphia. The house is a large and respectable mansion of stone, surrounded by pleasure grounds and plantations of fine evergreen and deciduous trees. The conspicuous ornament of the grounds, however, is a magnificent white oak, of enormous size, whose wide-stretching branches and grand head, give an air of dignity to the whole place. Among the sylvan features here, most interesting, are also the handsome evergreens, chiefly Balsam or Balm of Gilead firs, some of which are now much higher than the mansion. These trees were planted by Mr. Sheaff twenty-two years ago, and were then so

POINT "A" ON THE PLAN

A BOX-EDGED PATH

small, that they were brought by him from Philadelphia, at various times, in his carriage—a circumstance highly encouraging to despairing planters, when we recollect how comparatively slow-growing is this tree. This whole estate is a striking example of science, skill and taste, applied to a country seat, and there are few in the Union, taken as a whole, superior to it." . . . . . "The farm is 300 acres in extent and, in the time of DeWitt Clinton, was pronounced by him the model farm of the United States. At the present time we know of nothing superior to it, and Captain Barclay, in his agricultural tour, says that it was the only instance of regular, scientific system of husbandry in the English manner, he saw in America. Indeed, the large and regular fields, filled with luxuriant crops everywhere, of an exact evenness of growth, and everywhere free from weeds of any sort; the perfect system of manuring and culture; the simple and complete fences; the fine stock; the very spacious barns, every season newly whitewashed internally and externally, paved with wood, and as clean as a gentleman's stable (with stalls to fatten 90 head of cattle); these, and the masterly way in which the whole is managed, both as regards culture and profit, render this estate one of no common interest in an agricultural, as well as ornamental point of view."

This glowing description of The Highlands, written nearly a century ago, could be applied in some measure to the present homestead. The magnificent white oak, which so impressed Downing, still spreads its low branches near the doorway, and the house is surrounded by ample lawns and gardens. The farm, however, once so extensive and so prosperous, has gradually dwindled to the proportions of a small country place, and of the enormous barns only one remains. The great, free standing wall of another now flanks the garden, forming the terminus of the long cross axis.

The garden lies at the east of the house and its plan is strongly reminiscent of English design. Many of the English estates laid out in the early eighteenth century had, besides the traditional park, a tract enclosed within

POINT "B" ON THE PLAN

A VIEW ACROSS THE GARDEN

a high wall and traversed by long, straight paths which divided it into a number of squares. The paths were sometimes bordered with flowers and at other times led through shrubbery plantings. The whole garden was so vast and so spread out that it gave a feeling of immensity and freedom, for all that a wall enclosed it. One finds such a garden at Knoll Park, Seven Oaks, Kent, and another at Losley Park, Guilford, Surrey. There are very few gardens in this country built upon such ample lines and in such a spirit. The garden at The Highlands is, however, a fine example of this type of English garden. It may have been copied directly from such a garden as Knoll Park, but the likelihood is that it was developed gradually over a number of years by George Sheaff and his gardener, who sought to build in the manner of the gardens which they had known in England.

During the latter years of the past century the garden suffered considerable neglect and when it passed into the hands of the present owner much was done in an effort to restore it along the old lines. Although no record of the original plan existed, the high crenelated walls, the turret houses and the fine, old trees remained, with here and there an arbor, a few box bushes and the suggestion of a path. The pools, the wall at the far end of the garden, and various other architectural features, were designed by the architect who undertook the restoration.

The central axis of the garden, which leads from the east porch of the house down the crest of a ridge for some three hundred feet, is marked by a broad panel of turf. The lateral axis, also a grass strip, crosses at a large circular pool. The magnificent old trees bear only an accidental relation to the design, but add greatly to the charm and tranquillity of the garden and give this immense expanse a much-needed vertical dimension. The tall, crooked trunks of the locusts lead the eye up to their tracery of living lace against the sky, the ancient pear trees still bear fruit and the cherries and wide-spreading magnolias cast pleasant shade. At the end of the vista from the house there is a high machicolated wall, densely covered with vines.

This wall extends also along the north side of the garden and affords shelter from the winter winds. It likewise emphatically defines the boundary of the composition. Without this huge wall, a garden of such vast proportions would seem lost and scattered. An arched doorway at the terminus of the long cross axis discloses a view of the fruit orchards and meadow lands beyond.

The two major axes divide the garden into four parts, each subdivided into smaller units. These compartments are variously disposed. In one there

POINT "C" ON THE PLAN

THE BOXWOOD GARDEN

is a quaint English parterre of box edging with narrow turf paths, dominated by a high, stone sun-dial. The other compartments have been planted with small fruit trees and shrubs. Parallel to the long axis from the house, two narrow grass walks extend the entire length of the garden. These paths are bordered with box hedges and are separated from the central turf panel by flower beds in some parts and by shrubbery plantings in other sections. At the upper end of the garden, vine-covered arbors are arched above the walks. The shade from the fine old trees and the deeper shadows of the arbors are pleasantly contrasted with the brilliance of the sunlight on the flower beds and upon the open lawn. The pool to the left of the central basin is large in scale but is in beautiful proportion to the area of turf about it. Upon the lower side the broad cross axis is terminated by an exedra built just beyond an opening in the great, free-standing wall which bounds the garden. In the extreme northeast corner there is a secluded building forming part of the crenelated wall, once the gardener's cottage, now used in part as a quiet retreat. Behind the high wall at the far end of the garden lie the greenhouses and the more utilitarian areas.

From the driveway in front of the old mansion a shrub-bordered path leads down to the bath-house, an octagonal structure built of red sand stone. For a century or more this quaint little building under the branches of the great sycamores served its worthy purpose and it stands, to-day, an interesting relic of the past.

The garden at The Highlands possesses a careless, unstudied sweetness. It cannot be seen in its entirety from any one point. The long axes are the only extended vistas. For the rest, the garden pictures are a series of intimate views. This variety of scale within the garden, together with the variety of subject, make for increasing enjoyment as one comes to know the garden more intimately. And one's affections for it are deepened by closer association and by a knowledge of its varying moods.

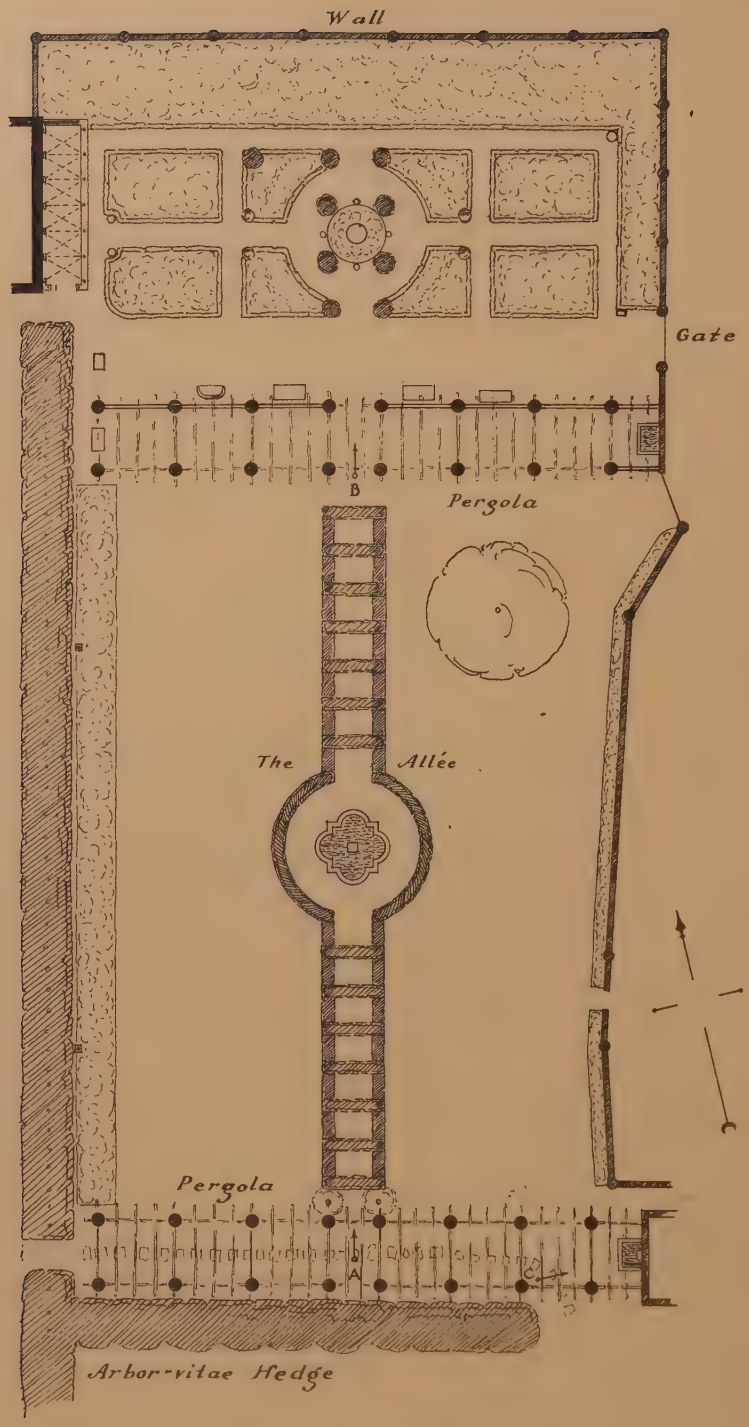
ALDIE

THE GARDEN OF

MR. AND MRS. WILLIAM R. MERCER

AT DOYLESTOWN

DATE, *1870*



Aldie

0 30 feet

ALDIE

THERE is a great difference between a garden which has been built all at one time and one which has been developed gradually. The first is the product of one mind impinging upon the conditions existing at the time. The second is the product of a succession of minds, each adjusting its work to changing conditions and supplementing the ideas of its predecessors, which makes for more variety, more freedom from personal limitations. Enclosed within high, vine-clad walls lies the garden at Aldie, one of those rare gardens which has been developed over a period of years.

The estate has been in the Mercer family for many generations and bears the name of their ancestral home in Scotland. The laying out of the formal garden was begun in the year 1870, and in the half-century which has passed since then, time has been kind to it. The architectural details have mellowed with age and the trees and hedges have attained generous proportions. An arboretum was established on the estate at about the same date and the trees have now reached that dignity and maturity which is so priceless a thing as a background for a garden picture.

The garden is reached by way of a great, wrought-iron gate, over which two tall arborvitæ trees have been arched. The area within contains a large, irregular lily pool and an open stretch of lawn, flanked on one side by a small cottage of English character. A path leads from this more or less informal area to the arbor which extends across the upper end of the garden. This is an adaptation of the pergolas at Amalfi. The round piers are somewhat slighter and of rougher texture, but the rustic poles over which grape-vines have been trained are supported in the same manner. Narrow flower beds fill the spaces between the pillars and a single row of flagstones leads down through the arbor. The main axis of the garden, a long turf walk between clipped arborvitæ hedges, is terminated upon the center of this pergola. At intervals of every six feet the arborvitæ trees are

POINT "A" ON THE PLAN

THE ALLÉE

pleached overhead and these arches of living green give unusual character to the garden. The view down this long allée is arrested by a fountain of Italian Renaissance design. Its coping is raised slightly above the ground and in the center there is a pair of dolphins cast in concrete. This section of the garden is enclosed upon one side by a high concrete wall and upon the other side by a hedge. From the allée one looks out upon broad panels of turf, bordered with perennial beds. At the rear of one of these long flower borders stand several delicately twisted columns of stone surmounted by carved marble heads, the whiteness of the marble standing out in sharp contrast against the deep green of the hedge.

At the far end of the allée a beautiful, wrought-iron gate leads into a smaller and more intimate enclosure. The dominating feature of this garden is an ancient grain jar, of great size, set high upon an ivy-covered pedestal and flanked by four picturesque old cedar trees which stand like sentinels about it. The jar was brought from Ostia, in Italy, where it had been used for the storage of grain, being buried in the ground according to the custom of the country. The patterned flower beds, which are luxuriant with bloom and color, are edged with dwarf boxwood and are separated from one another by very narrow strips of turf. A low parapet wall, supporting columns above which grape-vines have been trained, separates this smaller garden from the other. High, vine-covered walls give enclosure upon the right and along the lower end, while upon the left stands a small cottage with a pavilion built against the garden side. The groined arches, richly decorated with mosaics, are similar to those which adorned pavilions in the gardens of Italy during the fourteenth and fifteenth centuries. From this loggia one obtains an intimate and lovely view of the garden and it provides a pleasant resting place. Upon the wall there is an inscription by Horace,

"Ille terrarum mihi praeter omnus,
Angulus ridet"

which, when translated freely, reads

POINT "B" ON THE PLAN

ENTRANCE TO THE INNER GARDEN

"Above all other spots on earth
This little corner smiles on me."

In wandering about the garden paths one comes upon many odd fragments of sculpture and interesting bas reliefs and bits of mosaic tile set into the wall. Some of these are strongly marked as accents, while the placing of others is more incidental.

The garden at Aldie is unusual in design and in detail, and is an example of the skillful blending of the old with the new. The long arborvitæ alleé gives it a decided character, the fine old trees about it provide shelter and seclusion, and the many objects of art add to its architectural interest.

POINT "C" ON THE PLAN A FOUNTAIN FEATURE

FANCY FIELD

THE GARDEN OF

MR. AND MRS. GEORGE WILLING, JR.

AT CHESTNUT HILL

DATE, *1901*

THE CENTRAL POOL

FANCY FIELD

The long and stately rows of Lombardy poplars on the avenue intrigue the fancy and put one in a receptive mood even before turning from the public highroad. One finds oneself looking forward with eager expectancy to the beauty of the garden, and one is not disappointed, for Fancy Field has been developed with a lavish and loving hand.

The house is built upon generous lines, and from the living rooms long French windows open out upon broad flagstone pavements on the east and south and west, which afford comfortable sitting places for any time of year or day. The terrace upon the south façade is but a vestibule to the great shaded garden which stretches across an enclosure of very nearly half an acre. The central feature of this garden is a large, round pool, from which twelve straight paths radiate. The beds between are edged with box and at the apex of each there is an apple tree and a huge earthenware urn. The beds of the parterre are filled with flowers—great masses of larkspur and foxgloves and other perennials, which give an abundance of color. A few scattered fruit trees and lilac bushes break up the otherwise regular sequence of bed and path in the parterre and intersperse splotches of shade with the sunshine.

The plan of this garden was copied from the Colonna gardens in Rome and its reproduction here with the use of apple trees, rather than olives and a galaxy of northern flowers, makes a pleasant interpretation of Italian design in materials of this climate. One often hears the categorical criticism that Italian gardens should not be attempted in a climate such as ours because the plants which make the Italian garden distinct from any other, the stone pine, the cypress, the ilex, the olive and the palm, are unknown here. But when it is the design and plan of the garden which give it interest and charm, why should not this design be interpreted in one material as well as in another? This garden at Fancy Field must, indeed, be a satisfying

VIEW INTO THE SUNKEN GARDEN

memento to the owners who have tried to transplant to their own home something of the grandeur and charm of Rome.

Mr. and Mrs. Willing have something of the passion of the collector in their zeal for gardening. This enthusiasm, however, is directed not towards the collecting of a great variety of plant material as is so often the case, but to the collecting of whole gardens. The second large garden, which is quite detached from the others, is a square sunken garden of three separate levels done in the English manner. The inspiration for this design is the enclosed and sunken garden at Hampton Court. Whereas the garden at Hampton Court is oblong and somewhat larger, the arrangement of this American edition is similar in many details and, like the one on the banks of the Thames, it is full of bloom. A round pool with flagstone coping forms the central feature and the stone steps on either side are flanked by small lions sculptured in marble.

A boxwood knot garden, such as is found on many a Virginia plantation, is the quaint picture which is seen from the windows of the dining-room. It is a tiny square area, intricately divided into beds, which are arranged symmetrically upon two axes.

In the years that have passed since the owners first began to develop Fancy Field, much has been accomplished and, to-day, there is hardly a space upon the estate which has not been brought within the bounds and meaning of a garden. Between the straight path leading in from the street and the hedge which encloses the Italian garden there is a small lily garden among the cherry trees, and just within the high privet hedge which parallels the street is a long border filled with gay and gorgeous poppies. On the other side of this poppy path rises the dense wall of an English holly hedge, a unique and beautiful thing.

As one takes one's departure from Fancy Field and turns again onto the highway, one realizes the increased significance of the towering Lombardy poplars which recall the stately avenues of a country far away.

THE "COLONNA" GARDEN

SUNKEN GARDEN

TREWERYN HOUSE

THE GARDEN OF

MR. AND MRS. ROLAND L. TAYLOR

AT GWYNEDD VALLEY

Designed by
OGLESBY PAUL
Landscape Architect

DATE, *1907*

VIEW FROM THE PAVILION

William Shewell Ellis

TREWERYN HOUSE

The approach to the dignified Georgian residence at Treweryn winds through a stretch of farmland planted with peach and apple orchards, crosses a shallow stream and enters a beautiful woodland where masses of rhododendron and mountain laurel have been planted.

From the doorway of the house one looks across the spacious forecourt to the wrought-iron gates which open upon the garden. The gates were designed and executed by Samuel Yellin and are a fine example of the iron-worker's art. A brick wall encloses the garden and the only view from without into its seclusion is through the delicate pattern of the iron grille. The garden is formal in design, is of pleasant and rather unusual proportions, and is reminiscent of a walled English garden. The central division is very simply treated. A large round pool with a raised coping of cut stone forms the central feature and above the placid water is poised the delicate, nimble figure of a nymph. Paths surfaced with red gravel surround the pool and extend from it on the principal axes, the rich color of the paths being sharply contrasted with the green of the adjacent turf. Four magnificent junipers stand at the corners of the turf panel and give a definite vertical dimension to a composition otherwise in one plane. A classic pavilion with tall, fluted columns of the Ionic order forms the terminal feature of the garden. The columns have been placed in a semi-circular recess and grape-vines have been trained over the heavy beams above. These columns formerly adorned the façade of the old Lippincott house on Broad Street, built during the graceful Georgian period, and were rescued when the old mansion was demolished. This is, indeed, an appropriate use for antique architectural fragments.

The two long bays are separated from the central portion of the garden by arborvitæ hedges, and arbors, festooned with climbing roses, are arched above the paths. These flanking sections are symmetrically arranged and,

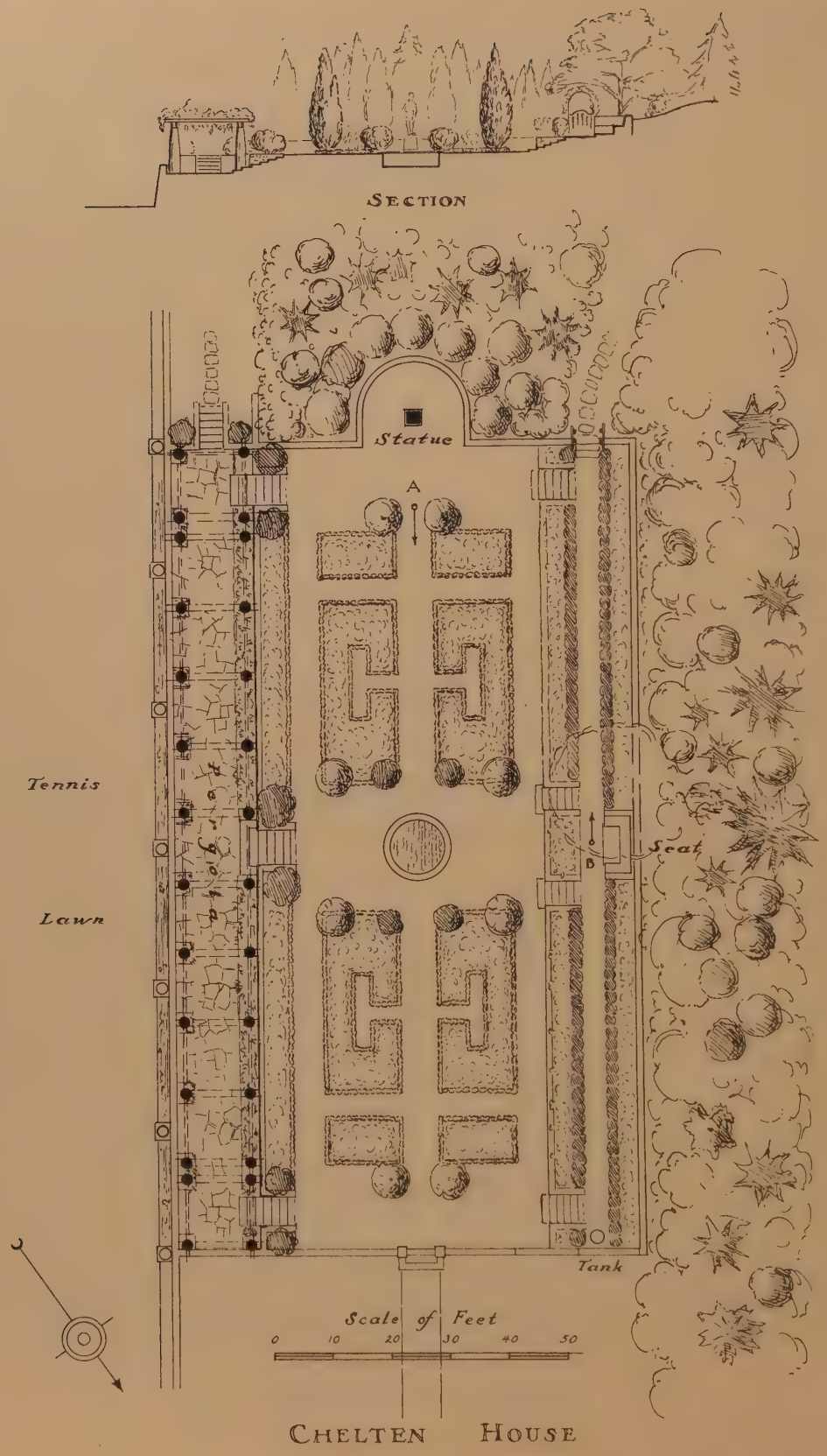
THE LONG SIDE PANEL

William Shewell Ellis

like the central portion of the garden, have been treated with much simplicity. A broad turf panel extends the length of each bay and is terminated by a beautiful balustrade above a stone seat built into the wall. This broad stretch of greensward is bordered on either side by wide perennial beds, and the soft, mellow texture of the wall forms a pleasant background. Above the wall spread the light and graceful branches of many dogwoods, intermingled with the soft foliage of evergreens. In spring, when the dogwoods are in bloom and the perennial borders gay with color, this section of the garden is a most alluring spot.

Formal design is fittingly kept within the bounds of the garden, but much that is of interest lies beyond. From the pavilion trails lead out into an informal plantation of lilacs which are grouped against a background of evergreens and are mingled occasionally with other shrubs. This is one of the finest collection of hybrid lilacs to be found in this country, containing as it does, some one hundred and seventy-five varieties, many of them rare and seldom found in other gardens.

The paths lead on into the woods where rhododendrons and azaleas and mountain laurel have been planted in generous profusion. Not only is the formal garden at Treweryn an interesting example of landscape art but the entire estate has been developed along pleasant lines.



CHELTEN HOUSE

CHELTEN HOUSE

THE GARDEN OF

MR. AND MRS. GEORGE W. ELKINS

AT ELKINS PARK

Designed by
ELIZABETH LEIGHTON LEE
Landscape Architect

DATE, *1908*

POINT "A" ON THE PLAN

THE CENTRAL PATH

CHELTEN HOUSE

The site for the garden was chosen because of the advantages it offered in the way of shelter and exposure. Indeed, these conditions are so favorable that the remoteness from the house is more than justified. To the northeast is a grove of forest trees and on the western side a dense mass of evergreens gives shelter and seclusion. The ground slopes gently toward the southeast and upon this hillside the garden terraces have been developed.

A flight of steps and a pebbled path lead from the drive to the garden gateway, a beautiful iron grille set between two tall arborvitæ trees. Standing here, one's first view of the garden is the vista down the long central axis. The turf path is bordered with box-edged flower beds and at the far end a sculptured Diana forms a striking terminal feature, the soft gray stone outlined sharply against the dense foliage of the evergreens which form the background. In the center of the garden, at the crossing of the two axes, there is a round pool with a delightful bronze figure of a cherub. The jet of water from the fountain makes a soft patter on the lily pads in the pool below, and the English ivy, which has been trained over the low coping, trails out upon the surface of the water. Four large arborvitæ trees accent the corners of this central turf panel.

On the right, steps ascend to the upper terrace, where a seat, beautifully decorated with ornamental tiles, has been recessed beneath the spreading boughs of a cherry tree. A long path, bordered with fine box hedges, extends the entire length of this terrace, terminated at one end by an ancient lead tank, bearing the date 1790, and at the other end by an arched gateway. The narrow flower borders on each side of the path are always full of bloom. Climbing roses have been trained against the retaining wall on the upper side and, in June, the delphiniums and madonna lilies are lovely against the background of pink roses on the soft gray wall. From this upper terrace

POINT "B" ON THE PLAN

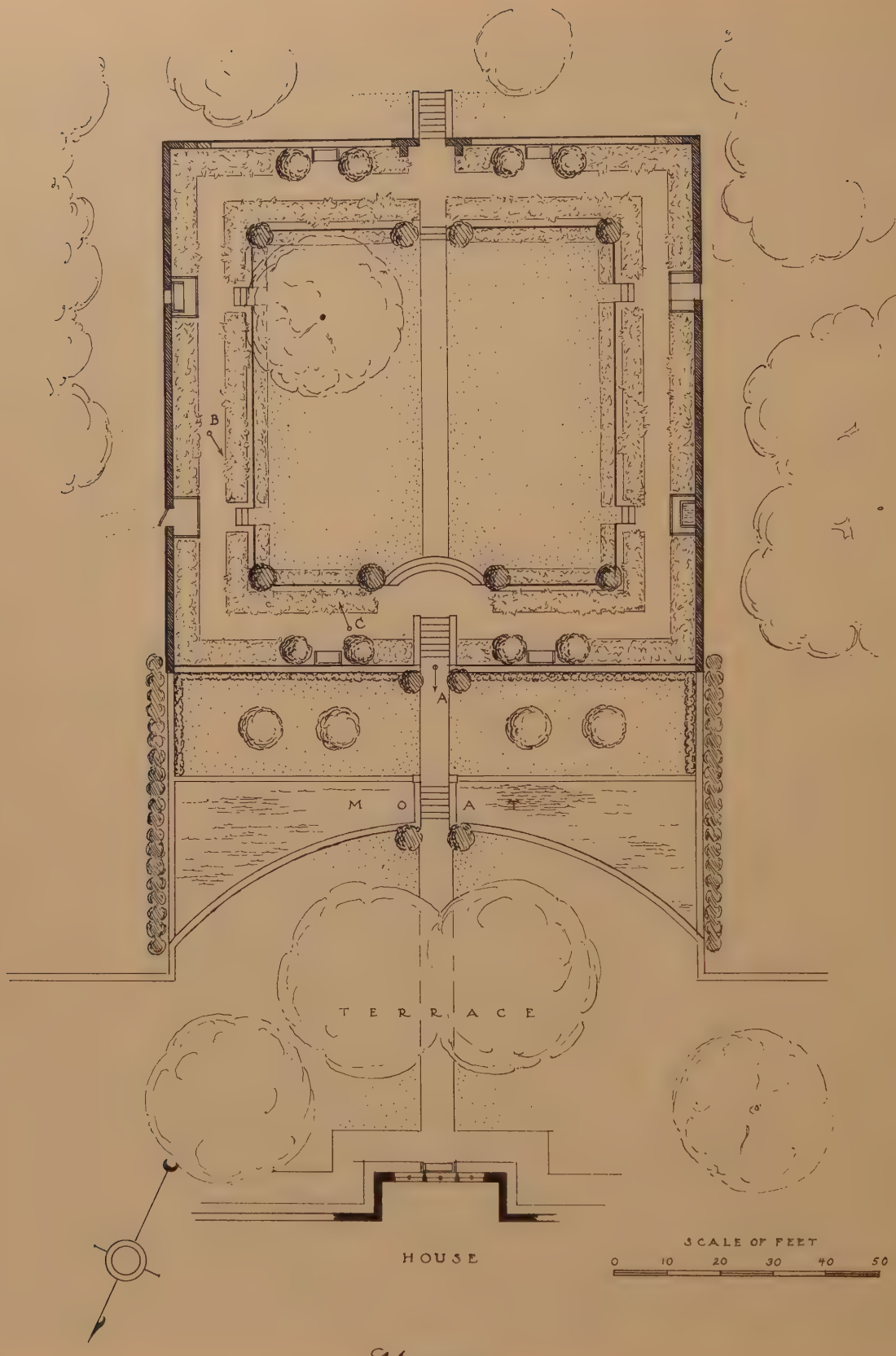
THE UPPER TERRACE

one looks out upon the flower-filled garden where the constant play of sunlight and shadow makes many a pleasant pattern.

Broad steps, flanked on either side by magnificent old box bushes, lead down from the central turf panel to the pergola which extends across the lower side of the garden. The heavy beams of the arbor are covered with luxuriant masses of wisteria, and in the shady beds between the pillars grow ferns and plantain lilies, while large urns ornament the parapet on the sunnier side. From this long, shady pergola one looks out across the broad tennis-lawns to the woodland beyond. The high, buttressed retaining wall, which supports the pergola, has been planted with herbs and rock plants, and presents a pleasant picture as one glances up toward the garden from the lower level.

This garden at Chelten House has many happy attributes. It is distinctly formal in design and the proportions of the plan are excellent. The arrangement of the large flower beds is unusual and pleasing, the variation in levels gives added interest, and the many delightful little lead figures which ornament every step and ledge give a joyous note to the more incidental compositions.

THE PERGOLA



Harston

HARSTON

THE GARDEN OF

MR. AND MRS. FRAZER HARRIS

AT CHESTNUT HILL

Designed by
BEATRIX FARRAND
Landscape Architect

DATE, *1910*

POINT "B" ON THE PLAN

A CORNER OF THE GARDEN

HARSTON

HARSTON resembles an English manor, commanding broad views of rolling country and open fields. The house, with its warm brick walls, its steep roof and leaded glass windows, possesses great dignity and is one of the finest examples of Tudor architecture to be found in this country.

The forecourt is toward the north and the principal rooms of the house face south, where a wide, well-shaded terrace spreads its soft carpet of turf. The Great Hall occupies a projecting wing of the south façade and its huge, mullioned window forms the focal point for the garden's major axis. Broad steps which bridge the moat lead from the house terrace to the next level. A path crossing this lower terrace descends to the garden which is enclosed by high brick walls, reflecting the English tradition and reminiscent of a garth of Elizabethan origin. The brick path crosses the sunken turf panel and an apple tree near one corner brings the softening tones of shadow into an otherwise sunny garden. The soft texture of the vine-covered walls forms a pleasant background for the wide perennial borders which are so full of bloom throughout the season. Tulips, iris and columbines give the dominant note during May, followed by delphiniums and lilies and thalictrums as spring merges into summer.

On each side of the garden the long expanse of wall is pleasantly broken by two carved oak pavilions, in Tudor style. From one of these vine-covered arbors a massive oaken door, with great, wrought-iron hinges, opens upon the adjoining woodland. In another there is a bench, and a grilled opening of delicate detail in the wall above gives a glimpse of the verdure beyond. Beneath a third a wall fountain drips over its mossy rim, and pots of lilies stand in the refreshing cool. The fourth arbor is canopied with clematis and here, at sunset, the glowing sky may be seen through the arched gateway, and the tracery of the iron grille, thus cast into silhouette, suggests the tracery of a stained glass window in some great cathedral.

POINT "C" ON THE PLAN

A VIEW ACROSS THE GARDEN

Beds of perennials border the brick paths along the sides of the garden and there is a narrow flower bed at the base of the low retaining wall. Two tall, arborvitæ trees flank the steps at either end and four others mark the corners of the turf panel. Large box bushes at the upper and lower ends of the garden spread their dense foliage out over the edge of the brick paths and provide enclosure for the benches against the wall.

As if to supplement the garden's own bounty, three small terraced gardens have been developed on the slope below. The major axis of the garden extends through these terraces and is terminated in the far distance by a venerable cherry tree, planted two centuries or more ago. Each of these little terraced gardens is enclosed by a high hemlock hedge, and on either side of the central path there are wide perennial borders.

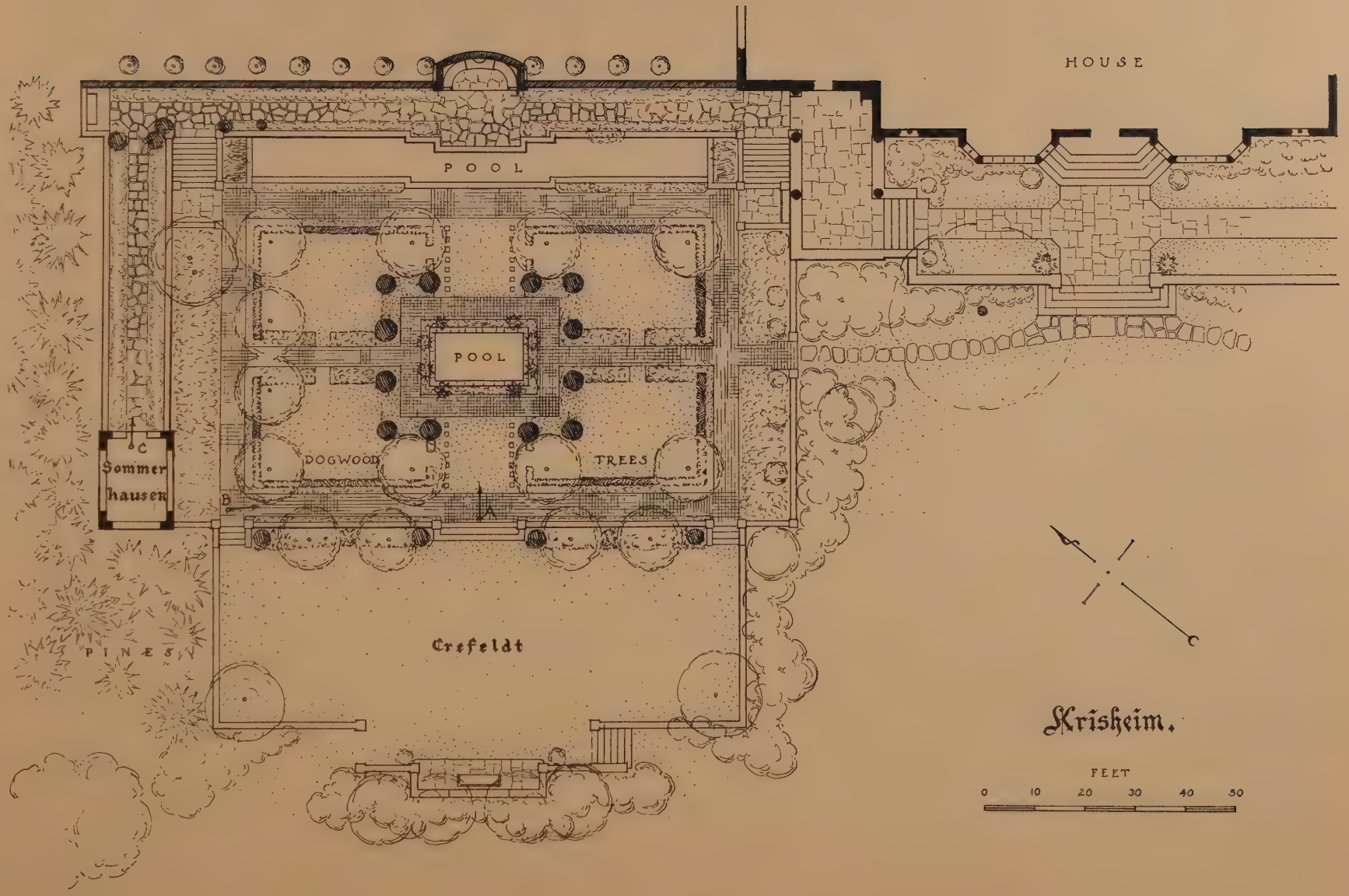
Adjoining the house terrace there is a small, enclosed garden, a sheltered spot, full of sunshine. The treatment is so simple that it hardly seems to have been designed at all and yet it forms a most harmonious and happy adjunct to the house. A lead-roofed shelter occupies the outer side and two arched doors lead to the service area and greenhouse. The central panel of turf is bordered by a brick path, climbing roses have been trained against the wall, and lilies have been planted at the base.

These gardens at Harston are full of charm and the visitor comes away with the memory of many a pleasant picture. The vistas down the flower-bordered paths, the wide views across the open lawn, the beauty of each carefully planned flower grouping, the detail of the carved oak arbors—all contribute to the beauty of the whole. The fullness of bloom throughout the season and the unusually happy color combinations would do credit to the most exacting gardener. And besides these perfections it has the attribute of livableness. During almost any season, at any time of day, there are nooks and corners where comfort and seclusion may be found. The simplicity of the design, the consistency of style and the refinement of detail fulfill high artistic standards.

POINT "A" ON THE PLAN

THE MULLIONED WINDOW

DETAIL


HOUSE
POOL
POOL
DOGWOOD
TREES
C
Sommer
hausen
B
A
PINES
Crefeldt
Krisheim.
FEET
0 10 20 30 40 50

KRISHEIM

THE GARDEN OF

DR. AND MRS. GEORGE WOODWARD

AT CHESTNUT HILL

Designed by
OLMSTED BROTHERS
Landscape Architects

DATE, *1912*

POINT "A" ON THE PLAN

A VIEW ACROSS THE GARDEN

KRISHEIM

LONG views across the Wissahickon valley with its wooded slopes, steep hillsides in the immediate foreground receding to the valley below, open stretches of lawn, great spreading oak trees, sheep grazing in the pasture,—such are the views at Krisheim.

The residence stands upon the brink of a plateau, a spacious mansion of stone, timber and plaster, designed in the Tudor style and built of sturdy materials. The terrace on the southwest side commands a view of gently sloping lawn and a fringe of forest where the many dogwoods form a dense undergrowth. An occasional opening in the upper branches of the oak trees discloses a glimpse of the distant hills beyond the creek valley, but, except for this, the view is restricted to the intimacy of the lawn and woodland.

The garden is placed within protecting walls at the northwest end of the house terrace, and many of the upper windows look out upon it. The principal entrance is from the lawn adjoining the terrace. The garden is formal in design and the proportions are very beautiful. About the central pool twelve tall retinosporas stand in a hollow square. Brick paths surround the pool and each path is bordered with flowers, while the spaces between are open strips of turf. Flowering crab trees have been planted so that they arch over the paths and add their delicate coloring to the spring array, while the graceful branches of the many dogwoods lend charm and interest to the garden throughout the season. On the lower side a long path stretches beneath a double row of dogwoods, and in spring, at the time when they are in bloom, the narrow flower beds which edge the path are gay with English primroses, grape hyacinths and narcissus. Along this southwest side a balustrade separates the garden from the bowling green, a broad flight of steps leading down to the greensward.

A deep, narrow pool extends the entire length of the garden upon the upper side, and a masonry wall supports the terrace four or five feet above

POINT "B" ON THE PLAN

THE DOGWOOD PATH

the garden floor. A high wall rises at the back of the terrace, in the center of which there is a recess with a trellis overhead carrying a festoon of vines. A beautiful sculptured figure of a boy stands in the recess and a tiny trickle of water from the ball which he holds drips into the pool on the terrace and from thence is carried, by a narrow channel, to the retaining wall, where it pours into the great basin below. This broad terrace extends, also, across the far end of the garden and is terminated by a summer-house. A bosque of white pine trees cuts off the wind on the north and high above the wall rise the majestic forms of Lombardy poplars in double row. The terrace is reached by stone steps at each end of the garden, and the paved area is bordered with long, narrow flower beds.

The garden at Krisheim has many charming attributes. The tall evergreens give a dignity and height to the composition, while the many dogwoods contribute greatly to its beauty. The terrace along one side and across the end, together with the grove of pines, give complete shelter and enclosure and help to unify the scheme. The garden is formal in line but symmetry is not too obvious. It is orthodox in plan and yet individual.

Almost outranking the garden in beauty and interest is the long rock wall on the hillside which is reached from a corner of the bowling-green. The old farm lane, which is now a turf walk, winds down the hill past a tower-like barn and from every point along the lane are broad views over the deep valley below. The land slopes abruptly up from the path and is densely wooded. The bank is held by a rock wall, built of large stones and planted with a great variety of rock plants. The gentle curve of the wall and lane along the hillside, the steady descent, the enclosing mass of foliage above and the abyss below, make an extraordinarily beautiful picture. It is also such a fine example of fitness of form to use, that one can scarcely recognize what portion of this structure is natural and what portion is the work of man.

The estate joins the public park in the valley, but the only evidence of the separate ownership is a sign which invites the public to ascend the

THE LONG ROCK WALL

J. Horace McFarland

steep path to the top of the lane. So generous are the owners, indeed, that they continue their invitation year after year in spite of the occasional thoughtless vandalism on the part of some individual. From the lower end of the rock wall a pleasant woodland path winds back up the slope to the house and here, in spring, the ground is carpeted with primroses and mertensia beneath the dogwoods.

POINT "C" ON THE PLAN

THE TERRACE WALK

BROOKMEAD FARM

THE GARDEN OF

MR. AND MRS. FRANK G. THOMSON

AT DEVON

Designed by
ELIZABETH BOOTES CLARK
Landscape Architect

DATE, *1914*

THE ROCK WALL

Henry Troth

BROOKMEAD FARM

Built in 1740, the fine old house and capacious barn at Brookmead Farm are typical of this period, and the place is one of historic interest. When the Continental Army was encamped at Valley Forge during the bleak winter of 1777, General Poor, who commanded the New York regiments, made his headquarters at Brookmead. The farm has always been a prosperous one and within recent years it has been noted for its fine herd of registered Guernsey cattle.

The situation of the farmstead is ideal—a southern slope, limestone soil, magnificent old trees and a broad stretch of open meadow traversed by a winding stream. The flower garden is of quaint and interesting design and occupies a restricted area on the slope below the house. So abrupt is the decline to the garden that the view from the windows extends out over the garden hedges to the great meadow beyond. From the corner of the broad, hospitable porch, stone steps lead down a steep, winding course and on the bank above there are great clumps of old lilacs with snowdrops and crocuses on the open lawn beyond. At the foot of the descent one comes upon a long turf walk, flanked upon the hillside by a stone retaining wall and bordered upon the lower side by a hedge of native cedars. The walk extends below the south front of the house, rising on a slight grade, and emerges upon a terrace from which stone steps lead up to the dining-room. This long vista makes a composition exceedingly simple in its major lines but susceptible to infinite variety in details of color and texture. The foliage above casts splotches of shade upon the turf while in the distance the vine clad wall of a building is bathed in sunlight. The portion of the stone retaining wall at the upper end is the original old wall built a century or more ago, but the recent work has been so skillfully done that it is difficult to distinguish the new from the old. The wall has been exceedingly well planted with rock-loving things which spread their soft tufts over the stones. Upon the ledge

Henry Troth

THE GARDEN IN TULIP TIME

above grow many of the species tulips. Primroses and violas have been planted along the base, and upon a little bank at the far end there are many rare varieties of saxifrage.

Opposite the steep, stone steps which descend from the porch the opening in the cedar hedge frames the view of the meadow and steps lead down into the garden. A wide panel of turf separates the two sections of the garden which are identical in plan, and the flower beds are edged with dwarf boxwood. The garden is particularly lovely in spring when the tulips are in bloom. The color scheme of the section upon the left is a skillful blending of soft pastel shades of lavender, deep purple, white, yellow, the delicate blue of forget-me-nots, pale pink, and here and there a brilliant touch of deep cherry red. In the other section the color contrasts are more daring, bright yellow, orange, scarlet and crimson, with masses of soft gray foliage along the border as a foil for the brilliance of the flowers.

At the eastern end of the garden, steps ascend to the terrace beside the springhouse. The upper floor of this quaint old building, which in former days was such an indispensable adjunct to the housewife, has been converted into a charming little studio, and from the platform on the outer side one looks out upon the verdant meadow. Just beyond the springhouse lies the green garden, a secluded and peaceful spot, and upon the bank below grow luxuriant masses of mertensia and daffodils.

Beside the terraced hillside and the intimate and lovely flower garden there is an unusually fine collection of shrubs at Brookmead. This lies to the north of the house on the slope above the barn. The long arbor is canopied with wisteria and grape-vines and the two wide perennial borders supplement the bounty of the small, formal garden. The shrubbery plantings which are grouped about the lawn contain many rare specimens, and the collections of berberis and cotoneasters are particularly complete.

Not only are the present owners of Brookmead Farm enthusiastic collectors of rare and lovely plants, but the early inhabitants have done much to

THE MEADOW BEYOND *Henry Troth*

make the place truly fine. The dignified old trees grouped about the house are probably the legacy of the first owner. The venerable pear tree which stands beside the porch must have been planted very nearly two centuries ago and the English walnut by the old well is a magnificent specimen. In the meadow, just beyond the confines of the garden, there is an elm of rare beauty, and across the stream stand tulip trees and willows of great size.

Often when a farm becomes a modern home it loses much of its quaint charm by the conversion, but this is not so at Brookmead. Not one detail has been allowed to mar the dignity of this fine old place. In every sense the spirit of the farm pervades the whole establishment.

OLD LILACS ON THE BANK *Henry Troth*

MONTROSE

THE GARDEN OF

MR. AND MRS. JOHN BARNES TOWNSEND

AT RADNOR

Designed by
OGLESBY PAUL
Landscape Architect

DATE, *1915*

THE VISTA

MONTROSE

Set upon the shoulder of a hill the house commands an expansive view across the wide valley of Gulf Creek to the wooded hillside beyond. On the garden side the ground slopes abruptly away into a narrow wooded valley. It is the treatment of this hillside which makes the garden a notable example of formal landscape design.

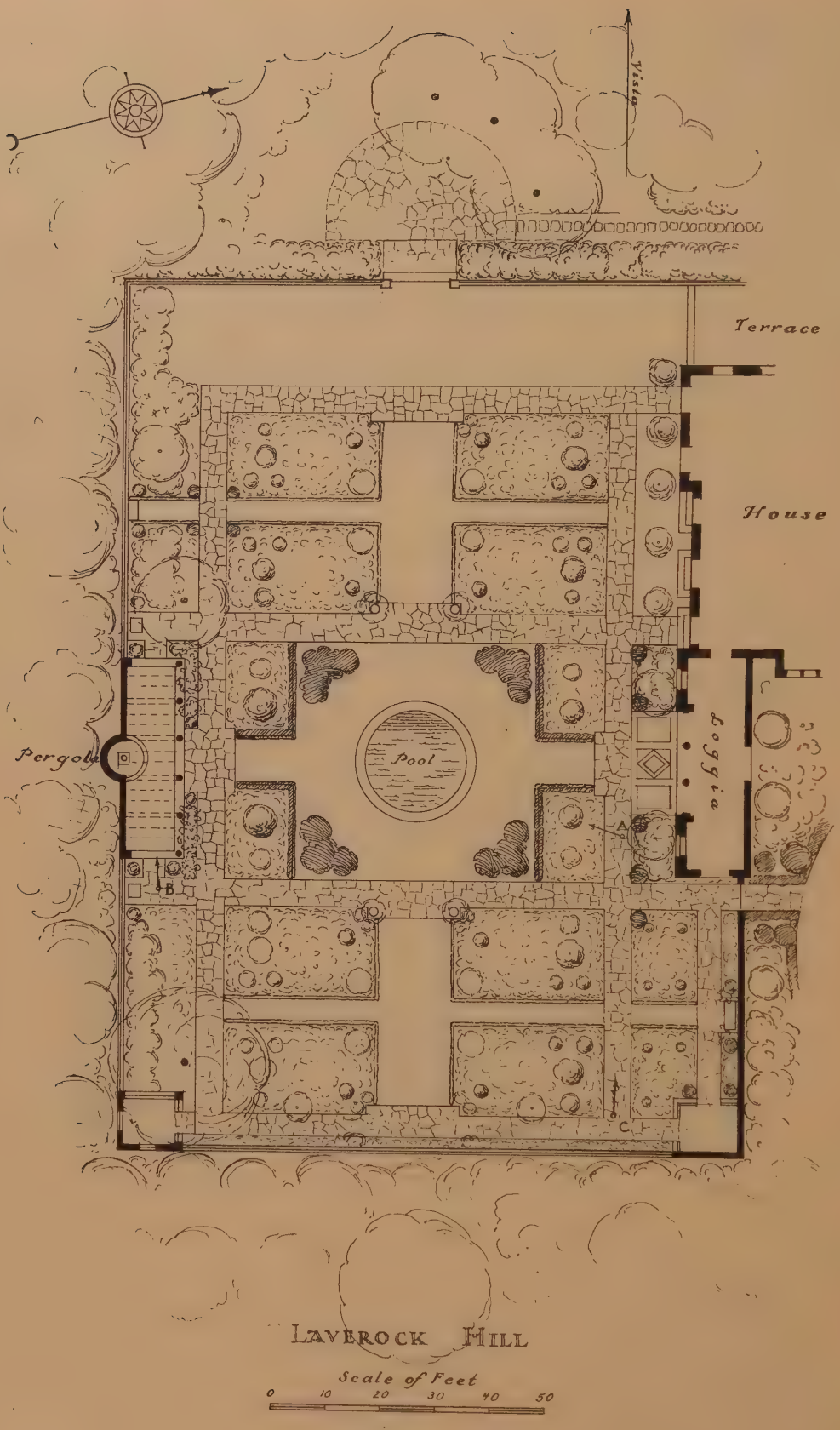
From the garden entrance a long narrow vista, framed by towering Lombardy poplar trees, extends down the slope to the pond and up the hillside beyond, where it merges into the woods toward the summit. The lawn near the house is a simple, unbroken stretch of greensward from which steps descend to the upper garden terrace. The central, rectangular pool, with its small sculptured figure, forms a mirrored foreground for the majestic view. A series of terraces and steps lead down to the lower lawns which slope more gradually to the pond. In the middle distance a round pool breaks the long severity of the axis. Between this pool and the pond the space is divided into three tapis-verts enclosed by high privet hedges. The shores of the pond have been treated with much simplicity and the great white swans which float upon the water give animation to an otherwise placid scene.

The flower beds have been subordinated to the grandeur of the vista and are but an embellishment of the upper garden terrace. Four large box bushes mark the corners of the turf panel about the pool and the perennial beds, of formal design, lend a note of gay color. Tall arborvitæ trees accent the paths which lead away from the terrace on either side. Upon the right the path leads through an arbor into a grove of sassafras trees and upon the left there is a little woodland garden, the narrow path being bordered with primroses, columbines and foxgloves. Several stone steps lead to an upper level where, at the end of the shady vista, the lead figure of a little faun has been placed against a dark background of green.

ACROSS THE GARDEN TERRACE

For boldness of conception and execution, the plan of this garden is striking. Here, the nature of the topography has been utilized to great advantage, giving dramatic simplicity to the design. Nothing has been allowed to interfere with the central motif and the resulting composition has great strength and beauty.

FROM THE SASSAFRAS GROVE



LAVEROCK HILL

Scale of Feet

0 10 20 30 40 50

LAVEROCK HILL

THE GARDEN OF

MR. AND MRS. ISAAC T. STARR

AT CHESTNUT HILL

Designed by
CHARLES A. PLATT
Landscape Architect
Planting Design by
ELLEN SHIPMAN
Landscape Architect

DATE, *1915*

POINT "A" ON THE PLAN

THE CENTRAL MOTIF

Mattie Edwards Hewitt

LAVEROCK HILL

The residence is a dignified Georgian brick house of generous proportions, built upon the summit of a hill, and its windows command a broad view over the beautiful Whitemarsh Valley.

The garden is a happy adjunct to this gracious home. It is formal in design with a marked degree of symmetry throughout, but the straight lines of the plan have been so modified by the softening masses of foliage that there is nothing which suggests severity. A great, wrought-iron grille opens upon the garden from the forecourt and from the house it is reached by a covered loggia. The plan of the garden is cruciform, two axes marked by turf strips crossing in the center at a great, round pool. The four sections thus remaining are divided by narrow flagstone paths into large, square beds and an outer walk follows the surrounding brick wall. From the open side of the loggia a broad turf path extends across the garden to a covered pavilion where stands a beautiful bronze figure.* The deep shadows of this pavilion are in marked contrast to the sunlight playing on the gushing fountain in the pool, and thus, in this first view of the garden, one comes upon a pleasant picture.

The long, main axis of the garden is a simple turf panel, enlarged into a square about the central pool. Upon the eastern end it is terminated by a stone balustrade which here takes the place of the brick wall enclosing the garden. At the western end of this long axis there is a flagstone terrace, where chairs and tables are grouped under the great spreading branches of an ancient beech tree.

Trees play an important part in interpreting the design in this garden. Dogwoods, cedars, flowering cherries and shrubs are used as accents and so interrupt any side vistas across the garden that an impression is at once produced which hints at hidden beauties beyond the immediate view.

*Henry Herring, Sculptor

POINT "B" ON THE PLAN

THE PERGOLA

Mattie Edwards Hewitt

Turning from the broad tapis vert of the major axis, one comes upon delightfully secluded recesses, where the mossy flagstone paths are bordered with primroses, foxgloves and early spring bulbs. The tall trees, which surround and shelter the garden, likewise enframe the views. The vista down one long path is carried beyond the balustrade, and through a carefully cut opening in the foliage one glimpses the distant hills beyond the valley. Four clipped bay trees, in tubs, mark the corners of the central square of turf about the pool, and magnificent, great box bushes in the angle of the beds lend further accent to this open space. From early spring, when the wide beds near the pool are gay with tulips and columbines, until late autumn, the garden has a succession of blooming seasons, some radiantly full, others with more scattered bloom.

The garden at Laverock Hill is one which is full of contrasts,—bright sunlight playing on the fountain; deep shaded recesses; intimate vistas down narrow, flower-bordered paths; broad views over the beautiful valley. It is a garden the charm of which impresses one from the moment of entering the great, wrought-iron grille and which lingers long after the form of the plan and the color of the flowers have faded from the memory.

From the house terrace a path, bordered with rhododendrons and laurel, leads down through a wooded glen, past the outdoor theatre, to the long iris walk which is such an interesting bit of planting. One comes upon it rather suddenly, this garden picture in its rustic frame, the cedar trees and blackberry bushes creating a pleasant and naturalistic foreground. A long flagstone path between the borders of iris leads to a small rustic garden house at the far end. Here the path turns, crosses an open stretch of lawn and winds up the slope again to the house through a bit of woodland. This, too, has been made a veritable garden for quantities of ferns, and trilliums and cypripediums have been naturalized here under the sheltering branches of the oaks and pines.

POINT "C" ON THE PLAN

VISTA DOWN A SIDE PATH

Mattie Edwards Hewitt

These many and varied garden features at Laverock Hill have been pleasantly harmonized and the transition from the formal to the naturalistic has been skillfully accomplished. Rarely, indeed, does one find an estate the design of which has been so carefully studied in every detail.

VIEW FROM THE HOUSE TERRACE *Mattie Edwards Hewitt*

WALNUT GROVE FARM

THE GARDEN OF

MR. CHARLES H. FRICK

NEAR HORSHAM

DATE, *1915*

VIEW FROM THE GARDEN

Charles R. Pancoast

WALNUT GROVE FARM

In the countryside about Philadelphia there are numerous old farmhouses dating from the early eighteenth century, which are distinctive of this region. They are usually long, low and narrow, with small windows, beautiful stonework and chimneys of generous size. The moldings of the cornices are severely plain and the doorways lack the refinement of those in Germantown and more urban districts, but there is a dignity, a sturdiness, and a charm of antiquity about these Pennsylvania farmhouses which makes up for what they may lack in intrinsic beauty. Many of these old homes must, at one time, have had delightful little gardens, for very often one finds enormous box bushes beneath the trees which years ago formed edgings for the flower beds.

Not far from the village of Horsham is a farmhouse such as this, which has remained untouched for the past one hundred and fifty years. The trees which shelter it are old and the house and barns are of solid stone masonry. The ground falls away in a gentle slope towards the south and the whole group is very picturesque and appealing.

Within the past decade the farm has passed into the hands of a new owner, who has developed little by little, a garden which, though not a copy of a colonial garden nor an imitation of one is, nevertheless, in perfect harmony with the rural simplicity of its setting. One might venture to say that its design was evolved in much the same manner as the design of many of the authentic colonial gardens which still remain. The garden makers of colonial America were not professional designers, but were farmers and farmers' wives.

The maker of this garden recognized the pictorial quality of the old springhouse and converted the liability of a water-worn gully beside it into the asset of a small sunken garden. The rampant spring torrent was diverted by means of a broad turf gutter at the edge of the field and was

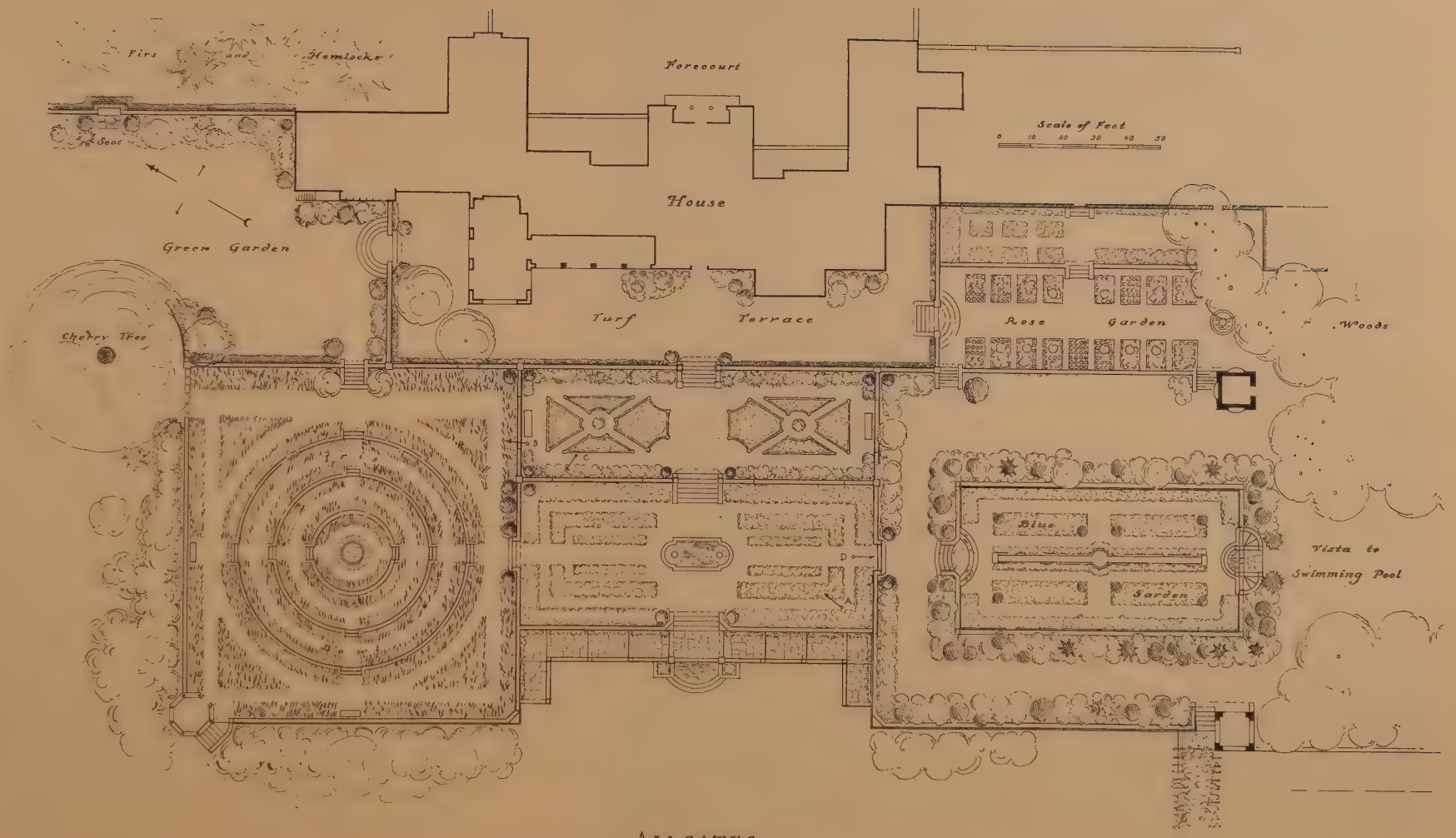
THE SPRINGHOUSE

Charles E. Frick

led into the garden over an ancient liegum stone set into the bank. A stone-paved channel carries the stream down past the springhouse, where it empties into the pond at the edge of the pasture. A venerable apple tree, clumps of arborvitæ and a hedge of spirea, as well as the surrounding stone retaining wall, give this tiny garden complete enclosure. A path leads down from the door of the house marking the main axis, which is terminated by an arched gateway, over which climbing roses have been trained.

Near the house stand huge box bushes which were planted many years ago. There is no balanced arrangement, but it is likely that these same boxwoods, with others now dead, once formed a pattern of hedges with walks between, in the early days of the garden. The path from the house to the garden is flanked for part of the way, on one side, by a chain of box, suggesting that a path once led down this way to the springhouse.

This is a garden of seclusion and repose. There is no studied formality about it, nothing regular, but as a composition of mass and line, as a clever piece of ingenuity in fitting the design to the conditions of site and topography, it is most satisfying. It has been built in the spirit of old-time gardens and is an expression of the qualities of simplicity and modesty so characteristic of the early settlers of eastern Pennsylvania.


Firs and Hemlocks
Forecourt
Scale of Feet
0 10 20 30 40 50
Seat
House
Green Garden
Turf
Terrace
Rose Garden
Woods
Cherry Tree
Blue
Garden
Vista to
Swimming Pool

ALLGATES

ALLGATES

THE GARDEN OF

MR. AND MRS. HORATIO GATES LLOYD

AT HAVERFORD

Designed by
HORACE W. SELLERS
Architect

Planting Design by
THE OWNERS

Quarry Garden by
ALFRED GEIFFERT JR.
Landscape Architect

DATE, *1919*

POINT "C" ON THE PLAN

THE IRIS BOWL FROM THE TERRACE *Mattie Edwards Hewitt*

ALLGATES

FORMAL in general arrangement, the terraced gardens at Allgates bear an axial relation to one another which is both logical and pleasing. The house is a long, rambling structure of informal design and its mass is so divided into separate ells and gables that its size is never apparent. Indeed, it is so clothed with vines that it seems to have become a very part of the garden. The windows on the south façade look out upon the gardens and command an expansive view over the pleasant, undulating countryside.

The upper terrace, hardly below the level of the floor, is but a simple carpet of turf extending almost the length of the house and marked on the outer verge by a clipped boxwood hedge. Opposite the garden door a flight of stone steps descends to the next terrace, where the geometrical flower beds, outlined in dwarf box, make a pleasing pattern. In early spring the crown imperials lift their stately heads above the lower planting and, later in the season, the garden is gay with tulips. A balustrade above the retaining wall separates this colorful garden from the lower terrace which forms a part of the major axis of the design. In the center of this third terrace lies the lily pool, its broad coping of cut stone set low upon the turf. The round ends of the pool enclose two pedestals, each supporting a great bronze frog.* The long, narrow flower beds are always gay with bloom—tulips, foxgloves, lupins, poppies, valarian, thalictrum and gladiolus follow each other in swift succession through the season.

Upon the right steps descend to the iris garden. The design of this garden is that of a great bowl, a succession of circular terraces, one within and below the other. The small pool in the center, with its rim of deep blue tiles, reflects the sky and repeats the dominant note of color in the iris planting. Two standard wisterias flank the steps which ascend to the green terrace by the house, and just beyond the confines of the garden a gigantic old cherry tree spreads its branches. Upon a far corner stands the gazébo

*Marie Zimmerman, Sculptor

POINT "B" ON THE PLAN

THE GREAT CHERRY TREE AND IRIS BEDS

Mattie Edwards Hewitt

and from this pleasant resting place one looks out upon the garden. The varieties of iris have been selected with the utmost care and the blending of the colors has been skillfully accomplished. The tall-growing varieties occupy the upper terraces, while the small beds about the pool are planted with various dwarf sorts. The color groupings in this garden are a most artistic achievement—deep purple blending into pale lavender, the warm tones of Steepway and Mme. Cheri, bold masses of Ballerine and Princess Beatrice, the soft translucent loveliness of Mother of Pearl, the deep, rich tones of Morning Splendor—and along the outer rim a broad band of yellow. For a garden of one fleeting season this iris bowl at Allgates is superb. And it is so placed at the extremity of the garden scheme that it commands little notice when the iris are not in bloom, but even out of season the garden has the charm of good proportion and design.

From the central terrace, following the main axis in the opposite direction, one comes upon a garden of simple color scheme and beautiful proportions. The blue garden, like the iris garden, is a sunken and enclosed area. Its length is accentuated by the narrow rill which runs through the center, a mere ribbon of water. The deep and varied background of evergreen foliage, the gray stone walls, the placid forms of box bushes used as accents, give a setting for the flowers which greatly enhances their pictorial value. Of all the gardens at Allgates none is more pleasing than this beautifully designed and skillfully planted blue garden. The wide beds are filled with bloom, phlox divaricata, mertensia, delphinium, lobelia, bulbous iris, plumbago larpentæ, ageratum, salvia azurea and s. farinacea, veronica, blue spirea and many other perennials of soft blue tones, with here and there a touch of white as a foil for the blue. In the narrow bed along the rill grow cerastium tomentosum and other low rock plants, and in mid-summer the statice hangs above the water like a living mist. At the far end a double flight of steps encloses a small pool, and upon the parapet of the upper landing stands the bronze figure of a chubby, laughing boy. From the

POINT "A" ON THE PLAN

POPPIES AND FOXGLOVES ON THE TERRACE

Mattie Edwards Hewitt

shell which he holds upon his upturned hand a trickle of water drips into the pool below.*

Upon the terrace above the blue garden, and separated from it by a dense planting of evergreens and a broad strip of turf, lies the rose garden, which may also be reached by steps descending from the house terrace. The arrangement of the beds is very simple and there is no attempt at patterned symmetry. A long, grass walk extends the length of the terrace, and at the far end stands the beautiful, bronze figure, "Play Days."† The figure is poised above a small, round pool, and the deep woodland shade of sassafras and hemlocks makes a pleasant background. The walk is bordered with rose beds, each a small quadrangle separated from the next by a very narrow strip of turf. The beds are edged with apricot violas and each is dominated by a tall, standard rose bush. The upper terrace is enclosed upon the north by a high stucco wall, against which climbing roses have been trained, and great clumps of Rosa Hugonis and the old-fashioned briar rose, Harison's Yellow, have been planted along the walk.

In an opening in the woods beyond the blue garden, lies the swimming pool, and the clear water reflects the graceful lines of the three-arched pavilion, which forms the terminal feature of the long, main axis of the garden. With the swimming pool in its woodland setting, the formal scheme ends. A narrow, pebbled path winds through a grove of young trees to the herb and cutting gardens, located on the slope below. Along the path primroses and wood hyacinths have been naturalized.

Across a wide stretch of sloping lawn lies the Quarry Garden, a secluded and lovely spot. A path leads down from the pasture, through a bit of woodland, where masses of rhododendrons and mountain laurel and azaleas have been planted, and gentle stone steps descend to the quarry. So skillfully has the planting been done that it hardly seems to have been designed at all. So simple and so natural has been its treatment that it possesses a

*Mary Moore, Sculptor

†Harriet Frishmuth, Sculptor

POINT "D" ON THE PLAN

VISTA ACROSS THE BLUE GARDEN

Mattie Edwards Hewitt

charm and a beauty seldom found in gardens of this character. With rare good wisdom much restraint has been shown in the use of plant materials, and this quarry garden makes one realize that a true artist is but an interpreter of nature.

The gardens at Allgates are a notable achievement and one feels that here, the art, the principles and the practice of good gardening are to be found in their epitome.

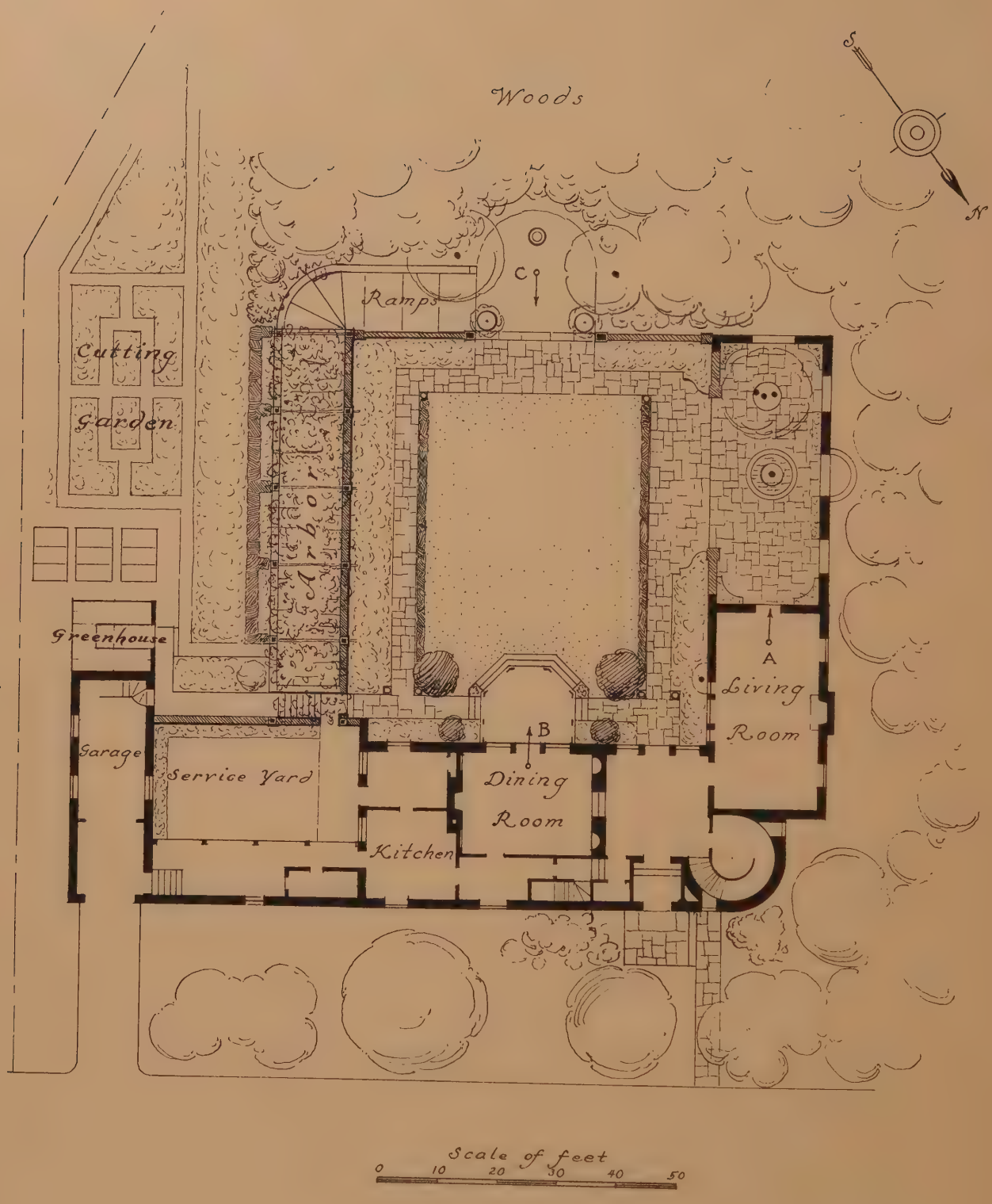
THE GARDEN OF

MRS. B. FRANKLIN PEPPER

AT CHESTNUT HILL

Designed by
WILLING AND SIMS
Architects

DATE, *1919*


Woods
S
N
C
Ramp
Cutting
Garden
Arbor
Greenhouse
A
Living
Room
B
Garage
Service Yard
Dining
Room
Kitchen
Scale of feet
0 10 20 30 40 50

THE GARDEN OF MRS. B. FRANKLIN PEPPER

On a steep hillside site, sloping towards the northwest, this unique and lovely garden has been developed and bears witness to the skill and good taste of the designers. Although slightly less than an acre in extent, the garden possesses unusual variety and charm.

The house and garden are so inseparably the parts of one design that the transition from the one to the other is most gracefully accomplished. A perfect harmony of style and a strong axial relation of parts help to unify the plan and to bring about that close relationship which is so satisfying. Formality of design and clearly defined axes are not at first noticed, however, as one steps from the living-room out upon the flagstone terrace, in the center of which there is a marble fountain of beautiful proportions. The terrace is enclosed upon the right and upon the opposite end by a high wall of stone, against which grape-vines have been skillfully trained, and in the narrow beds along the base grow regal lilies. At the far end of the terrace a few trees give shade and shelter and high, arched openings in the wall enframe the vista of the woods beyond. To the left the terrace opens upon the garden, disclosing a view of a broad turf panel, edged with box. Above the high wall on the far side, an arbor, canopied with grape-vines, extends the length of the garden. The wide perennial border at the base of the wall is luxuriant with bloom and is particularly lovely in June when the foxgloves, so happily at home in the semi-shade, are in flower. The parapet of the wall and every step and ledge are adorned with potted plants. By shifting these pots as the seasons come and go it is possible to maintain an abundance of bloom and to experiment with many a delightful color combination, which is such a decided advantage in the making of garden pictures.

The major axis of the garden, which is the projection of the dining-room axis, is strongly emphasized on the house façade by a beautiful gable,

POINT "A" ON THE PLAN

THE FOUNTAIN TERRACE

and is terminated by a huge oil jar on a pebbled terrace recessed into the woods at the far end. The low parapet walls flanking the terrace are ornamented with two playful and charming lead figures, a shepherd and a shepherdess. These are typical French sculptures of the eighteenth century, such as are found in many a French parterre or English terrace garden. Looking back across the lawn from this shaded terrace the aspect of the house is most pleasing. The lines of the gable are so graceful, the tracery of the iron trellis on the dining terrace is so delicate, the gay pots of fuschias contrasted against the dark shadows of the doorway are so decorative, that one can but pause and admire the picture.

From the terrace a flight of ramped steps leads to the arbor above. Mounting these steps, but still glancing back, one sees the elements of the design recompose themselves into new harmonies. The arbor itself is very simple. Its chief beauty is its shade and the enframement of the views into the garden below. From the arbor a path leads up to a still higher level, a section devoted to the cutting garden and the tiny greenhouse and tool shed. Here, for the first time, one realizes the limits of the place, for on the one side, towards the road, are the service area and garage and upon the other side the fence and woodland.

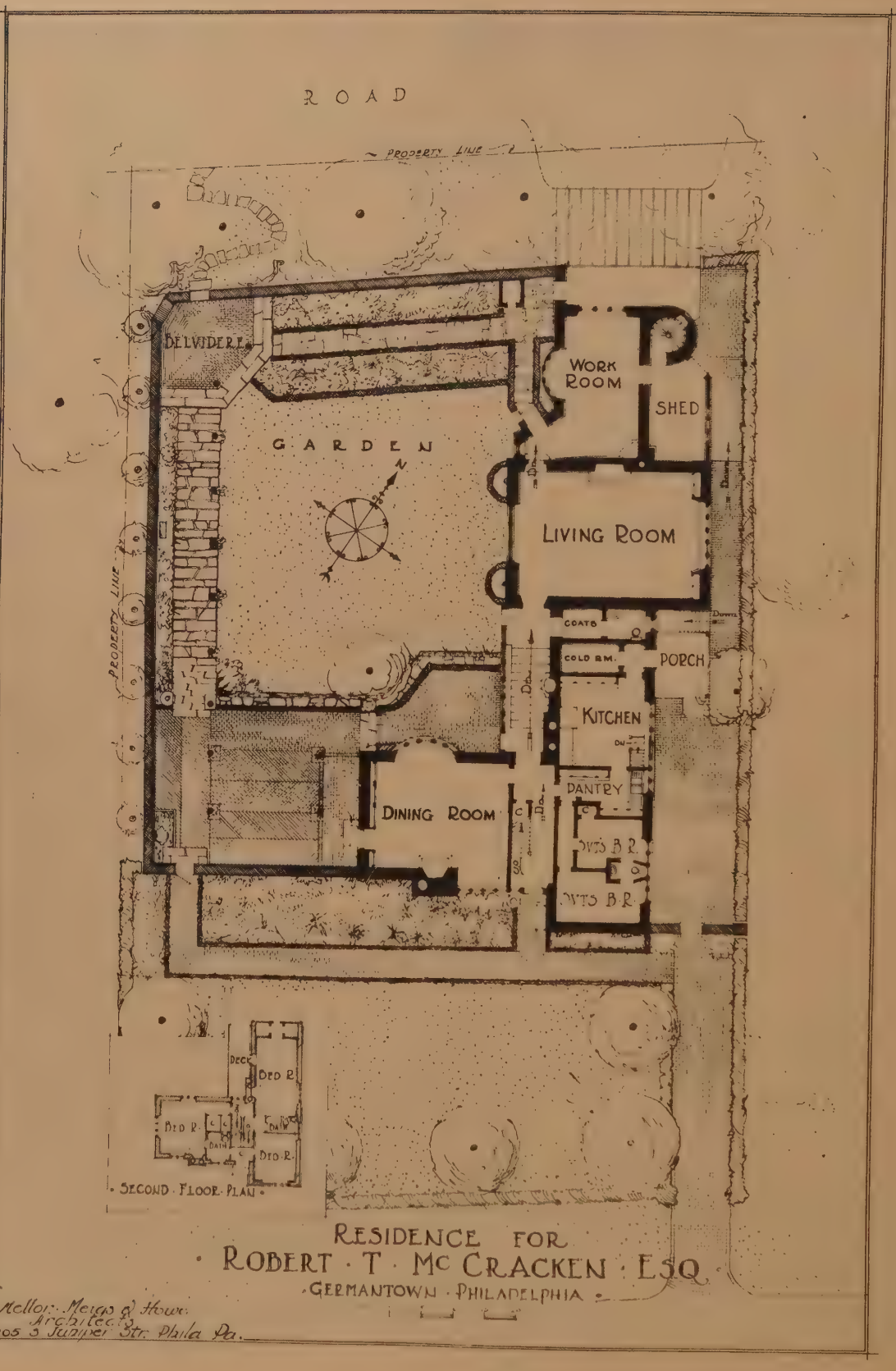
From the end of the arbor narrow, stone steps lead down to the corner of the garden near the dining terrace. Here one pauses again, as one looks out upon the garden, where the constant play of sunlight and shadow contributes so much to the beauty of the composition.

POINT "C" ON THE PLAN

SUNLIGHT AND SHADOW ACROSS THE LAWN

POINT "B" ON THE PLAN

VIEW FROM THE DINING TERRACE



RESIDENCE FOR
ROBERT T. Mc CRACKEN ESQ.
GERMANTOWN PHILADELPHIA

Mellor, Meigs & Howe
Architects
205 S. Juniper Str. Phila. Pa.

GARTH

THE GARDEN OF

MR. AND MRS. R. T. McCRACKEN

AT GERMANTOWN

Designed by
MELLOR, MEIGS AND HOWE
Architects

DATE, *1920*

THE DOORYARD GARDEN

Arthur Meigs

GARTH

A SMALL lot on steeply sloping ground offers many difficulties which may lead to unfortunate compromises in the designing of a property. In the case of the garden at Garth, however, the architects have dealt most skillfully with these disadvantages. The restriction of the area has led to a natural concentration of interest which greatly enhances the limited views, the high wall which encloses the garden provides absolute privacy and unifies the varied elements of the design, while the steep slope has made necessary the use of varying levels both in the garden and within the house, always a pleasing irregularity in informal design.

The house is a low, stone structure, built in the manner of an English cottage of the sixteenth century. The principal rooms open directly upon the garden and from every window and doorway delightful glimpses are disclosed. The brick-paved terrace is raised several feet above the level of the garden, and the dry retaining wall has been planted with rock-loving things. The terrace is canopied with grape vines, and in the cool shade a wall fountain drips into a curious stone basin below. At the right of the terrace a flight of steps leads down to the lower level, where a vine-covered arbor extends along the wall to the belvedere at the far corner. This covered pavilion is an unusually picturesque bit of architecture and its grace of line adds greatly to the charm of the garden. An iron grille in the outer wall discloses an intimate view of a densely wooded slope and from the open side one looks out upon the garden. Low, cordon fruit trees have been trained as a boundary about the central turf panel, and at the lower end, where sunlight falls until mid-afternoon, a flagstone path leads between two wide flower borders which are edged with boxwood. A tall, urn-shaped elm tree has been placed so that its shade falls upon the house terrace and a luxuriant wisteria clambers up to an iron balcony at an upper window.

THE BELVEDERE

Arthur Meigs

The simplicity of the arrangement and the subtle irregularity of the plan make this garden one of unique interest. It is neither spacious nor is it lavish with the abundance of its bloom, but it possesses deep appeal for those who love the picturesque. Its shelter and enclosure make possible a long growing season and from March until mid-November there is always something in flower. Even during the winter months it is a pleasant place. It is, indeed, what a garden should be, a happy adjunct to the house, an outdoor living-room, to be enjoyed at all seasons of the year.

THE GRAPE ROOM *Arthur Meigs*

THE GARDEN OF

MRS. CHARLES PLATT 3RD

AT CHESTNUT HILL

Designed by
WILLING, SIMS AND TALBUTT
Architects

DATE, *1923*

THE FOUNTAIN

THE GARDEN OF MRS. CHARLES PLATT, 3D

As an example of skillful and pleasing design this small garden may claim high rank. On a lot one hundred and twenty-five feet wide, a home of ample proportions, a delightfully secluded garden and a spacious lawn have all been arranged in such a pleasant way that there is not a suggestion of crowding. This has been done by reducing to a minimum the areas devoted to approach and service and by utilizing every bit of space to the best advantage. The garage is very close to the street and the approach to the front door is but a short flagstone path. The principal rooms of the house open upon the garden terrace and lawn rather than upon the street.

The garden occupies a very small area between the living room and the adjoining property and is enclosed on two sides by a high, stone wall, of mellow and pleasing texture. It is a garden almost miniature in size but delightful in every detail. The wall fountain is on axis with the door of the living room and is a decorative and charming feature, with its playful bit of small sculpture and the gay, potted plants on its high coping. The dark green of overhanging branches above the wall forms a pleasant background and the two graceful urns are flanked by tapering evergreens. Climbing vines and roses adorn the wall, and on either side of the fountain narrow flower borders, raised slightly above the level of the turf, extend the length of the garden. Broad flagstones, set on edge, hold the beds in place, a device reminiscent of mediæval gardens. The whole aspect of the place is distinctly friendly. A pebbled terrace occupies the shadiest corner of the garden and affords a pleasant place for tea. A door opens directly from the garden upon the flagstone path which leads to the front entrance, and, as if to extend some cordiality to the passer-by, a grilled opening in the wall admits a glimpse of the garden picture from the street.

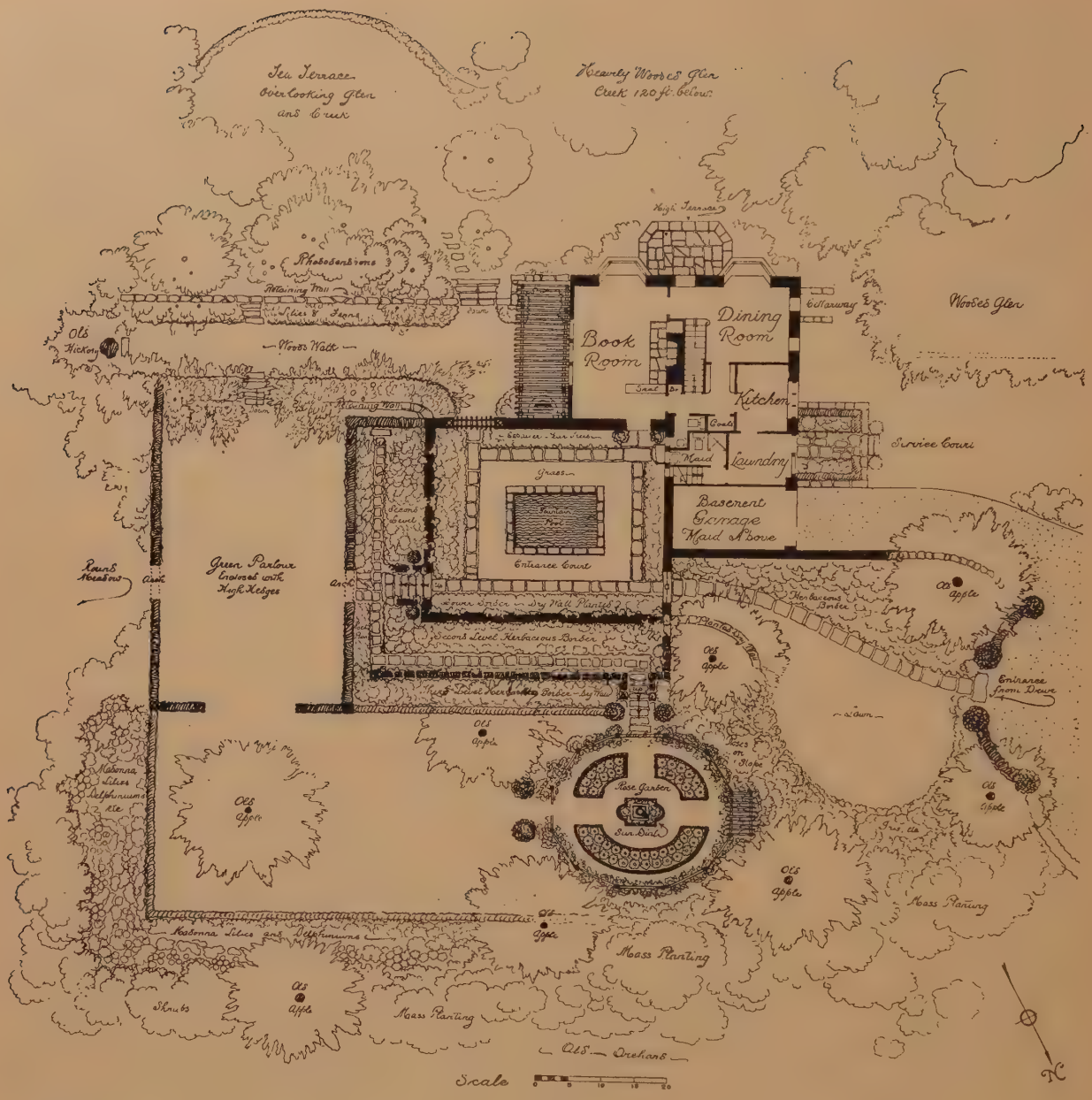
At the end of the flower garden two stone steps, flanked by great pots of bright geraniums, lead up to the long magnolia allée. From the flagstone

WITHIN THE GARDEN WALLS

terrace along the southwest side of the house one looks out upon a broad expense of lawn to the far end of the property, where masses of shrubs and young hemlock trees lend enclosure and a majestic tulip tree casts welcome shade. With rare good wisdom the lawn has been left in strict simplicity, while all the ingenuity of the artist and the craft of the gardener have been concentrated upon the tiny garden area beside the house.

The vegetable garden and cutting garden occupy a strip of ground along the northwest edge of the property and are separated from the lawn by a clipped privet hedge. Here, too, the spirit of the designer is made manifest by the trim brick-edged path which leads down the length of the garden, with a cross axis dividing the area into four separate beds.

The charm and individuality of this place is the result of a carefully studied plan, a well executed design, and one can but pause for a moment to consider how much these factors must contribute to the comfort and happiness of those who dwell within these pleasant walls.


Tea Terrace overlooking Glen and Creek
Heavily Wooded Glen Creek 120 ft. below
High Terrace
Rhododendrons
Retaining Wall
Woods Walk
Old Hickory
Book Room
Dining Room
Kitchen
Laundry
Maid
Coal
Service Court
Woodes Glen
Basement Garage Maid Above
Entrance Court
Grass
Second Level Herbaceous Border
Herbaceous Border
Green Parlour Enclosed with High Hedges
Rare Rhododendrons
Old Apple
Entrance from Drive
Rose Garden
Sun Dial
Mass Planting
Shrubs
Old Orchard
Scale
N

WYCHWOOD

WYCHWOOD

THE GARDEN OF

MR. AND MRS. W. POPE BARNEY

AT MOYLAN—ROSE VALLEY

Designed by
THE OWNERS

DATE, *1924*

GARDEN GATEWAY

William Pope Barney

WYCHWOOD

THE principles of good design apply with equal force to large gardens and to small, but the design of small areas involves an additional factor not necessarily considered in the planning and arrangement of more ample estates. This factor is the economy of space, the utilization of every square foot of ground to the best advantage.

The house at Wychwood is placed at the very brink of the bank, above a wooded glen, where winds the course of Ridley Creek. The situation secures for the house complete separation from the highway, by an intervening hill and the sheltering intimacy of the woods. The steepness of the slope has added to the difficulties of the design, but instead of causing any awkwardness of plan, the varying grades have been skillfully used and have resulted in a delightful series of terraces. So natural and logical is the relation of house and garden and woodland that it forms a most harmonious composition.

The house is designed along lines frankly expressive of utility. There is no suggestion of adornment in the simple details, but a grace of line and an honest sturdiness of proportion and of material express the true quality of the home. One finds the door by traversing the garden. A flagstone path leads from the drive to the garden gateway, where stately madonna lilies stand beside the masonry piers. A lantern hangs from the beautiful, wrought-iron bracket which forms an arch above the entrance, and the frame thus made encloses the garden view. It is a tiny space, this sunken garden, set between the friendly walls of the house and the retaining wall which holds the hill. Its greater dimension is but thirty-five feet. The elements of the plan are perfectly proportioned, and the gayety of the little fountain seems to express the very spirit of this happy garden. The soft grey walls form a pleasant background for the flowers, and the pool in the center catches the sunlight as the spray dances on its surface. Climbing roses have been trained

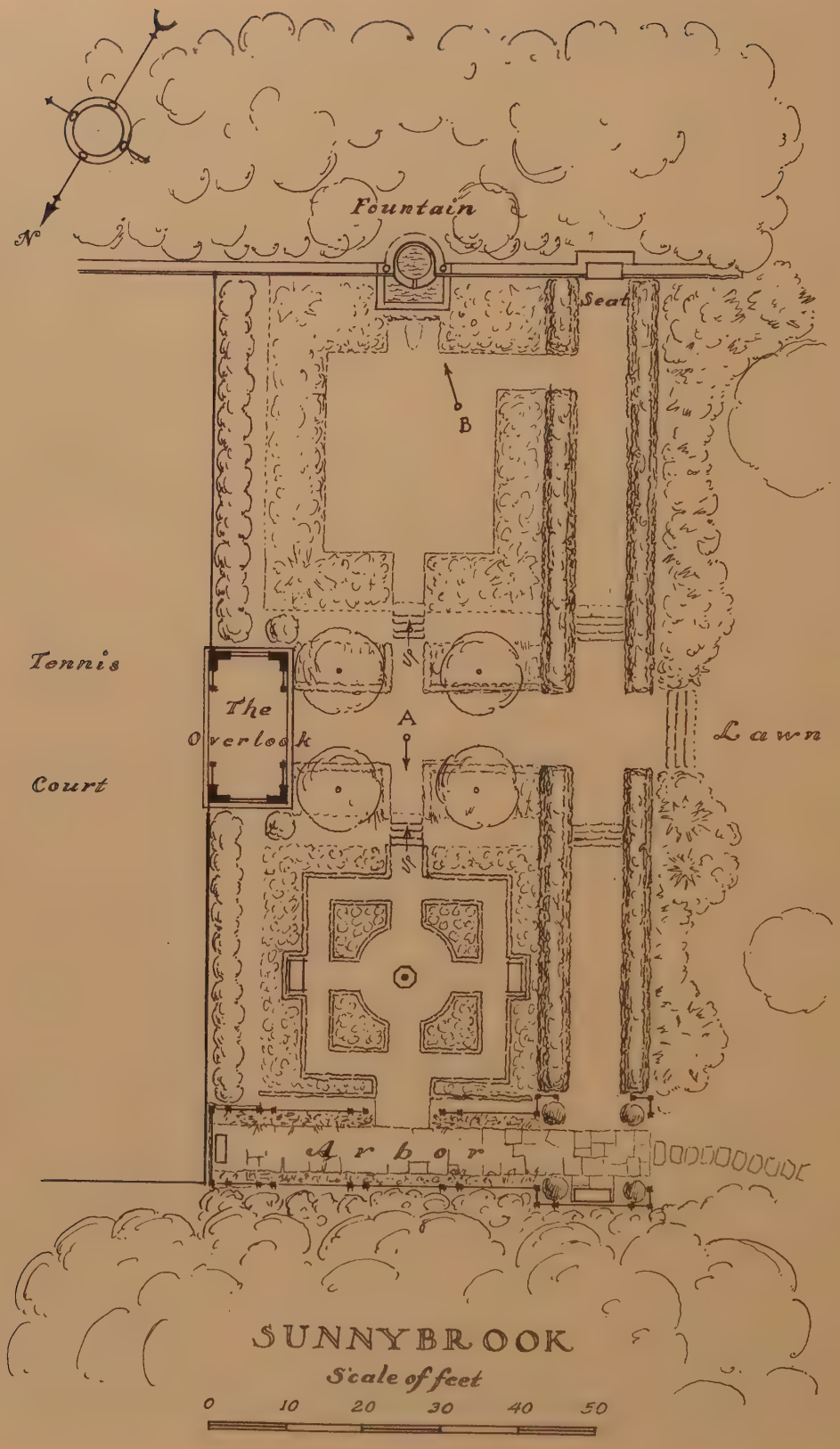
THE SUNKEN GARDEN

Harold Donaldson Eberlein

over the doorway, and fruit trees have been pleached against the walls of the house. Apple trees form the skyline on the slope above; below is the wooded glen, and much that is lovely is concentrated in this small garden space.

A flight of stone steps ascends to a higher level and in this more open area wide flower borders have been planted, which are full of bloom from early spring until frost. A path leads on to the tiny rose garden with its small formal beds and its unique enclosure of climbing roses trained on a lattice of wire and bamboo.

To those who would build small and attractive homes, Wychwood may well be an inspiration and a guide.


N
Fountain
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A
Lawn
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SUNNYBROOK
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50

SUNNYBROOK

THE GARDEN OF

MR. AND MRS. ISAAC H. CLOTHIER, JR.

AT RADNOR

Designed by
THOMAS W. SEARS
Landscape Architect

DATE, *1926*

POINT "A" ON THE PLAN

THE ROSE GARDEN

SUNNYBROOK

GARDENS built upon hillsides often have a greater degree of interest than gardens on level ground because of the very difficulties of the site. Especially is this true if these difficulties have been overcome in a manner both natural and harmonious. The garden at Sunnybrook is an example of such a design, wherein the succession of levels gives a pleasing sequence of pictures.

Adjoining the house terrace and set low upon the turf there is a small, hexagonal pool with stone coping, which is unusually fine in every detail. A tiny bronze figure of a child adorns the rim and a single jet of water splashes out into the center of the pool. Low, spreading evergreens are massed on the far side and the sword-like leaves and beautiful bloom of a single Japanese iris are silhouetted above the water. The picture is perfect in its simplicity and harmony.

Stepping-stones lead from the house terrace to the garden, which lies at the left of the broad, sloping lawn. A long, white, latticed arbor forms the terminal feature at the lower end of the garden. The arbor is paved with flagstones and is canopied overhead with a luxuriant growth of vines. The narrow beds at the base of the lattice are planted with early bulbs and primroses, and in mid-summer the Japanese iris make a pleasant picture, their stately blooms silhouetted against the deep shadows of the arbor.

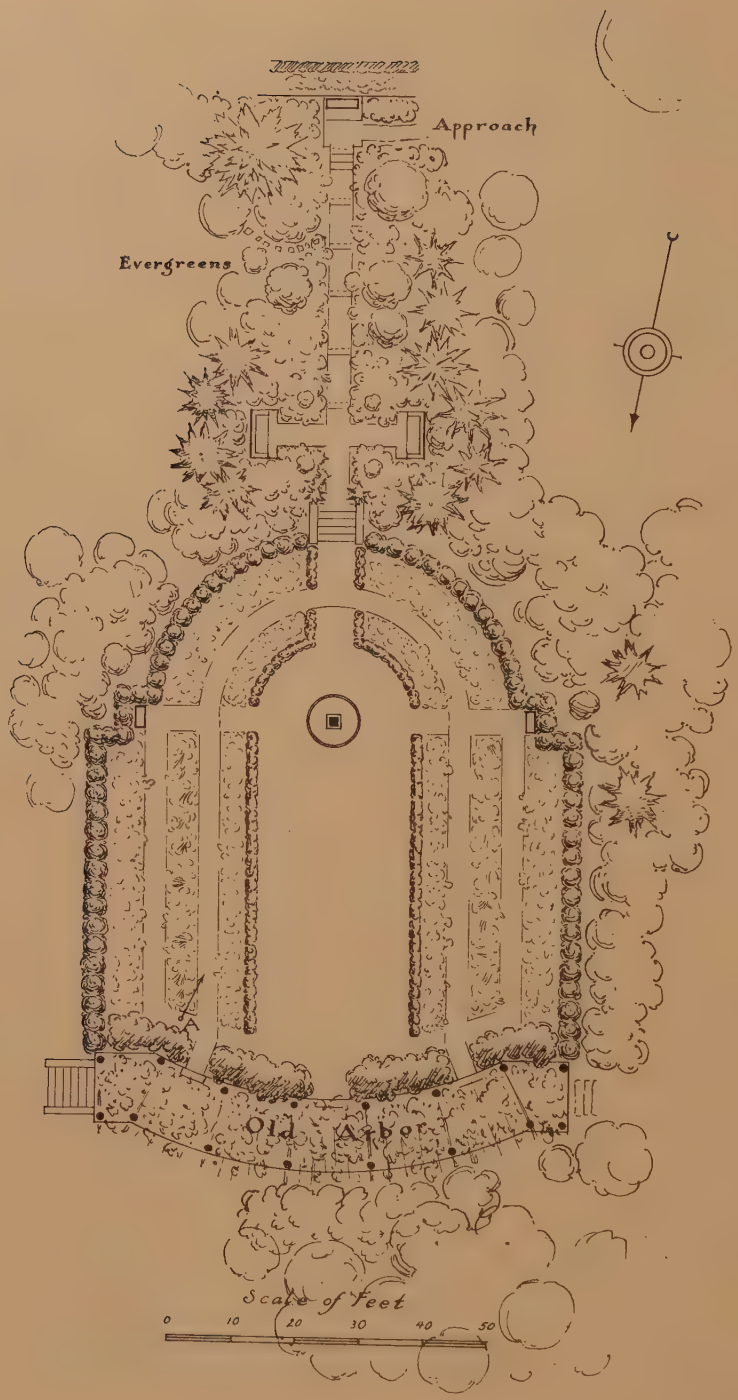
The garden is arranged on a series of three terraces. From the arbor one looks out upon the rose garden with its well-ordered beds and neat box edgings. The pattern is very simple and pleasing. The walks are of turf, and four small beds are grouped about the ivy-covered sun-dial, which forms the central feature. From the rose garden a flight of stone steps ascends to the next level. Wide perennial beds border the turf panel, which forms the cross axis of this terrace, and four large dogwoods in the center of each bed add charm and interest to the planting. Upon the left there is a

POINT "B" ON THE PLAN

NICHE IN THE GARDEN WALL

small, steep-roofed pavilion which offers a vantage point for watching tennis matches. Broad stone steps lead on to the upper garden, where the perennials are grouped in spacious borders about the open grass panel. At the far end there is a high retaining wall, the gay colors of the rock plants forming high lights against the soft gray of the stone. In a deeply recessed niche, a wall fountain drips into a pool below, and ferns and forget-me-nots grow about the rim of the lower basin. Shrubs are densely massed above the wall, and two gracefully carved urns mark the deep recess.

Upon the right an opening in the hedge discloses the long allée which leads back to the arbor at the point of entrance, and gives access also to the broad, sweeping lawn which slopes so smoothly down to the house. Across the lawn one glimpses, beneath the trees, a wide, perennial border with towering spires of larkspur and great masses of yellow and orange daylilies. Viewed across this wide expanse of green, this border, so full of bloom, makes a pleasant picture, the brilliant colors contrasted against the deep verdure of the woods beyond. From the lower end of the border a trail leads through the shrubbery to a stone-paved terrace which looks out upon a wooded valley. A canopy of grape-vines covers one end of the terrace, where the little wall fountain drips into the shallow pool below. Wide, comfortable benches have been recessed in sheltered nooks and the surrounding trees and shrubs give almost complete enclosure. This unique and lovely little terrace has been constructed upon the roof of an ancient, garden tool house, built against the bank, and it is a quiet and secluded spot where hardly a sound is heard except the gentle dripping of the fountain and the song of the wood-thrush at evening.



THE GARDEN OF MR. AND MRS. MORGAN

THE GARDEN OF

MR. AND MRS. F. CORLIES MORGAN

AT CHESTNUT HILL

Re-designed by
ROBERT WHEELWRIGHT
Landscape Architect

DATE, *1927*

VERROCCHIO'S "BOY WITH THE DOLPHIN"

THE GARDEN OF MR. AND MRS. F. CORLIES MORGAN

THE residence stands close to the road and the ground slopes away at the rear into a gentle valley. Some twenty-five years ago, under the direction of the late Oglesby Paul, the gardens were built upon this hillside in a succession of levels, the lowest terrace being at the end of a series of ramps and steps, which led through a dark thicket of evergreens. With the passing years it was found that the increased shade, due to the growth of the trees within the garden, as well as those surrounding it, made the exposure less and less favorable for the growing of flowers. It was, therefore, thought advisable to entirely redesign and replant the garden. This was done, and the result is a harmonious and strongly unified composition, dominated by a central feature, an Italian fountain.

At the same time that the garden was redesigned, the thick plantations of evergreens about the house were also revised. The striking element in this planting is the English yews, many fine specimens having attained remarkable size. Together with evergreens, mountain laurel, azaleas and dogwoods, they form an effective screen between the house and the street.

A pair of marble lions, after Donatello's Marzocco, guard the steps to the little upper garden. Rhododendrons surround this terrace and flank the ramps which lead down between the old yews and retinosporas to the garden. One's first glimpse of the garden is down this long, central axis, the picture thus created being framed by dense masses of evergreen foliage. The fountain, a replica of Verrocchio's beautiful "Boy with the Dolphin" in the Palazzo Vecchio at Florence, is silhouetted against the turf panel, and the far end of the garden is enclosed by a vine-covered pergola with clumps of old rhododendrons about it. The fountain stands at the center of the semi-circular, apse-like end of the garden, and about it there is a carpet of turf, bordered by a hedge of dwarf retinospora. Thus, the fountain, with its

POINT "A" ON THE PLAN

THE GARDEN SETTING

high stone shaft, its dripping basin and charming little bronze figure, is the dominating feature of the composition, while the turf is its frame, the flowers are its embellishment and the trees its background. It is, indeed, a simple and beautiful setting for such a work of art.

Brick paths divide the flower beds, and the arborvitæ hedge forms a pleasant background for the great clumps of larkspur and lupins and other tall-growing perennials which are massed in the outer beds. In the beds between the paths, iris and tulips give the dominant note in spring.

From the eastern end of the pergola there is a view of the receding hillside and the valley, where the sweep of open field is terminated by a verdant wall of forest fringe. Here, in the damp, rich soil of the lowlands, thousands of daffodils have been naturalized, and seen from this distance they appear as shimmering masses of silver and gold in the grass. A flight of steps lead down to the open lawn, which extends so invitingly to the brink of the slope. One can but follow in expectant delight to the valley of narcissus, and from there on, into the forest, where the dogwoods and the beautiful, native pink azaleas carry on the symphony of the spring.

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Portraits of Philadelphia gardens.

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